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Historic
Houses for Sale

Keeping Warm

Rebuilding Chimney Tops

Fireplace Mantel Style

Shopping for Flue Pots

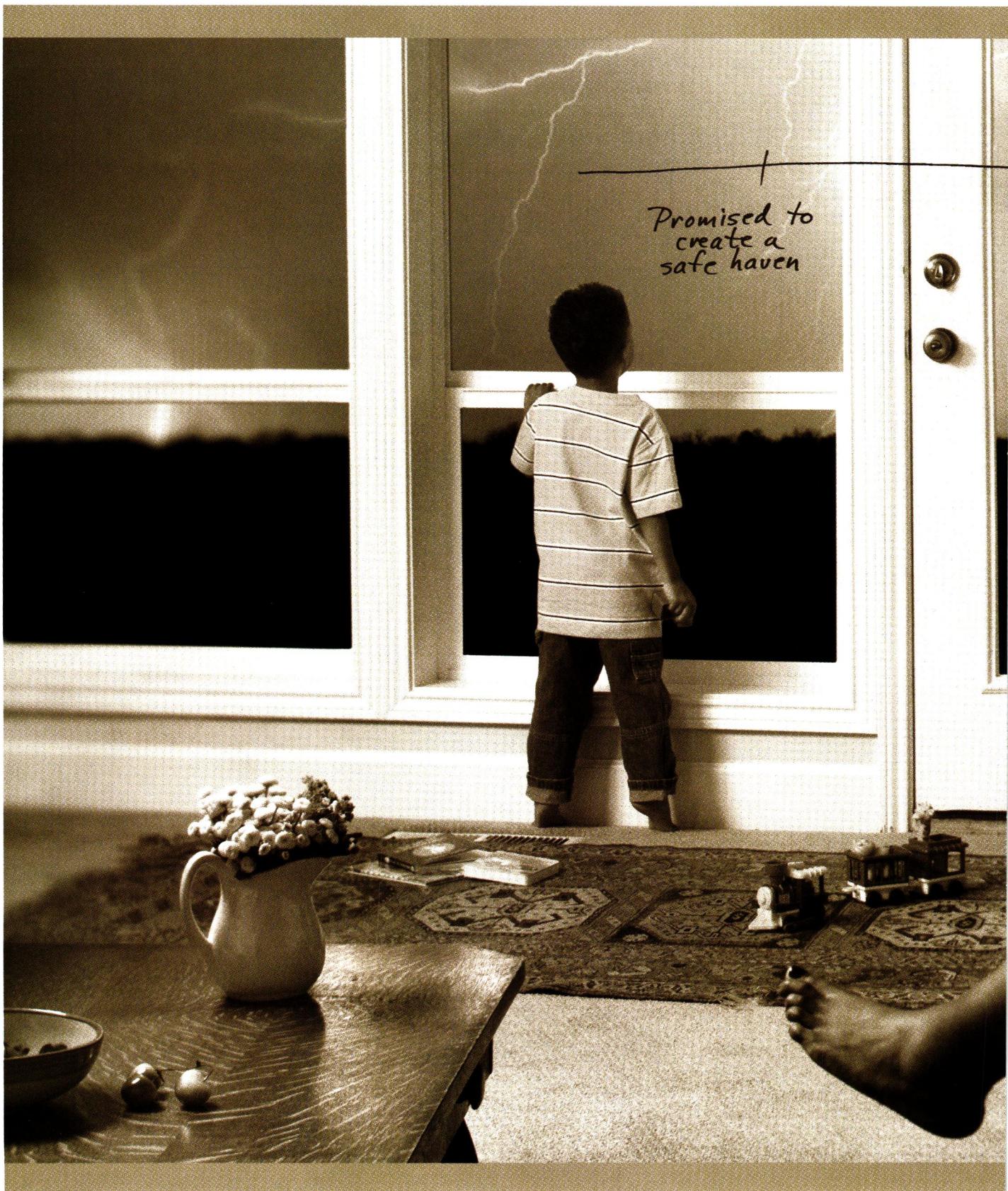


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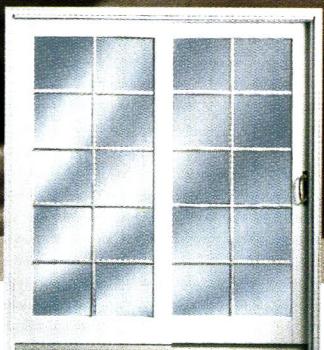
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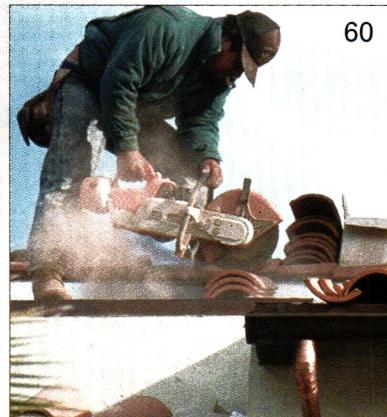
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by James C. Massey and Shirley Maxwell
Mantels played a major role in American interior design, even in periods when fireplaces weren't crucial to heating.



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by Steve Jordan
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56 A Clearer View of Floor Finishes

by Peter and Noelle Lord
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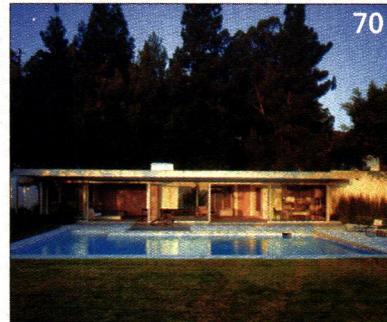
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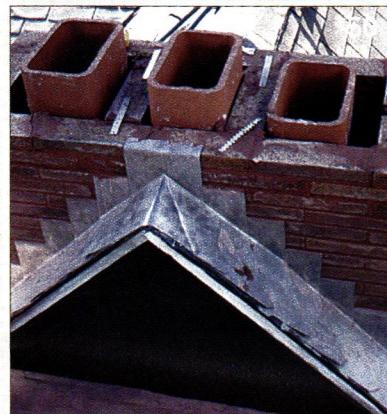
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ON THE COVER:

Photo by Paul Rocheleau.
Built in Chestnut Hill, Pennsylvania, in the early 20th century, this fieldstone Cotswold-style Tudor cottage is constructed of grey ledge stone known as Wissachickon schist.

Departments

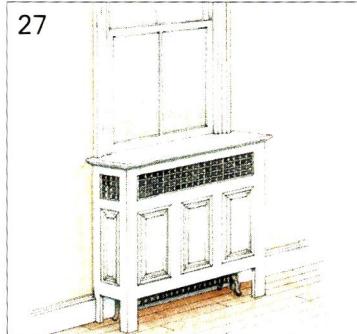
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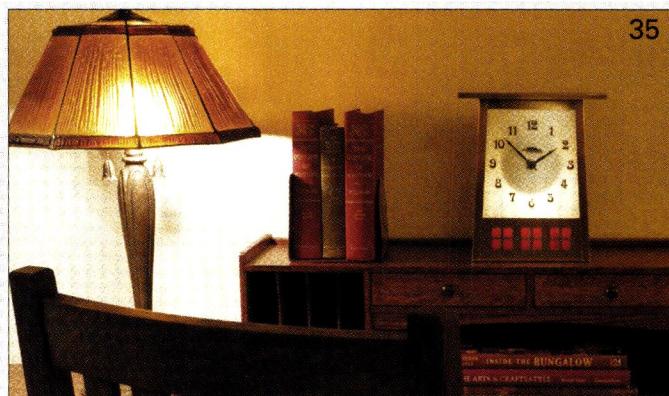
If your radiator doesn't add pizzazz to your interior décor, perhaps a radiator cover will.

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by Gordon Bock

A look at the history of chimney pots.

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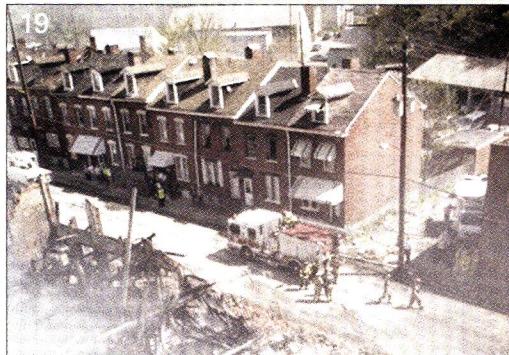
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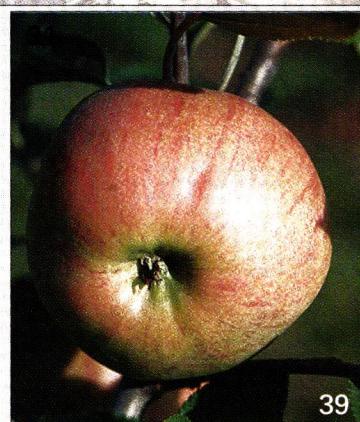
130 Remuddling

The Right Stuff

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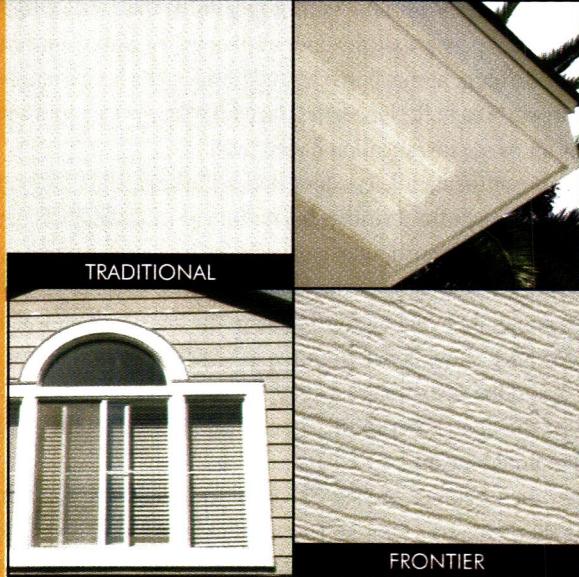


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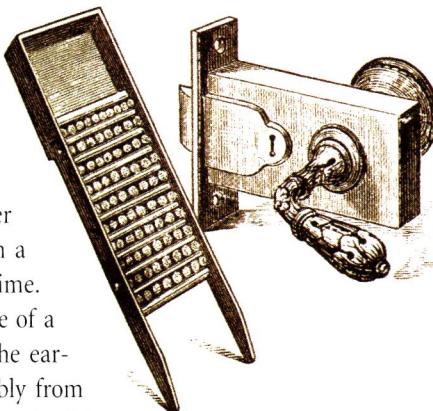
Prizes from the Pit

Not long ago, the season came to tidy up the basement at my old house, and this time we got in deeper than we ever had before. Some might refer to the below-ground area of an 1880 Queen Anne as a cellar, but my brother—who stores all his stuff in the attic of a slab-on-grade Colonial—calls ours “the pit.” Indeed the rubblestone walls do bring to mind the earthy charm of a cave or the hidden treasures of a mine.

Treasure also seemed to be a growing theme that Saturday as we made our way back to a mysterious green cabinet—actually closer to a locker of sorts—that had stood unexplored in a deep corner of the basement for a long time. Built out of scrap wood with a warhorse of a louvered shutter for a door, it had all the earmarks of homespun carpentry—probably from the Depression or earlier, arguably by somebody’s handy grandfather. With little light originally at that end of the room, we had never done more than peek inside the door until now. The dim view through a couple of missing slats didn’t hint at much inside, and besides, the house had been dutifully emptied just before we bought it. Nonetheless, armed with work clothes and ample light in hand, the hour for a true investigation had arrived.

Tugging at the handleless door under the bald shine of a lone drop light instantly conjured up images from vintage horror movies: archeologists prying open a mummy’s sarcophagus or vampire hunters poring over Dracula’s shipping crate. Fine, ancient dust floated down from the top of the box as we worked at the opening, landing on nearby cobwebs and making them grow bigger in the heavily shadowed light. Delicate crystals of efflorescence shook loose from the base where wood had sat so long on the damp masonry, and the rusty hinges actually groaned right on cue as the door began to yield. We pulled the light closer to the opening, as if to get a glimpse of the contents before anything should escape.

The open cabinet at first revealed less than a miser’s hoard of silver coins. Predictably, there was a large coffee can of assorted nails and a half dozen pints of odd-ball paint lined up like canopic jars and fossilized beyond any practical use. But hiding there between an old washboard and a decaying rubber hose were the parts of a door lockset—just the right pieces to match the originals on the first floor! There too was one leaf of the cast-iron hinges used throughout the house, the kind that would cost \$30 at a salvage yard if we could find it. What was clearly the original 1920s sunflower showerhead in the master bathroom—worn but very fit for replating—popped out from behind tantalizing scraps of early wallpaper, and a box labeled “crayons” actually held a nice caché of unused brass switch plates. One man’s trash is another’s treasure, but when it comes to old houses, finding lost parts has all the richness of rediscovering an artist’s masterworks.



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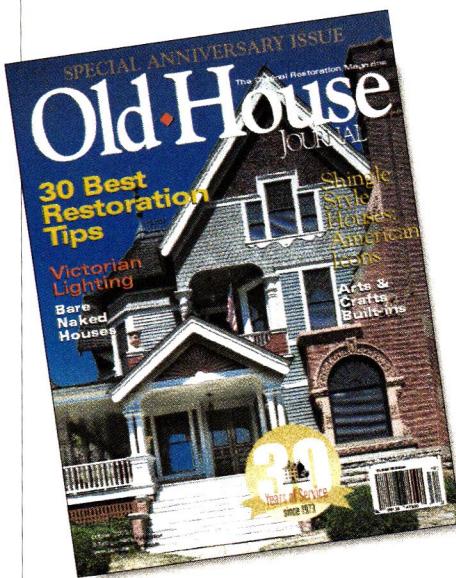
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Getting Goosed

As a landscape architect involved with historical design, I loved Keith Crotz's article "A Short Lawn Tale" (September/October). I just wanted to add that, for the pre-1826 style of lawn-mowing, domestic geese are superb. One does have to lop off the occasional large weed, which they (as with sheep) lack the taste for, and fence the geese out of the road (as they yield right-of-way to nobody), and protect one's houseguests from them. Their waste products wash into the grass with just a heavy rain or two, and they're good watchdogs too. When we had them, "thatch" was nonexistent, and parts, at least, of our lawn resembled putting greens.

Congratulations on printing such a fine magazine.

*Jill Herendeen
Lyons, New York*

Keith Crotz agrees that geese were indeed early "mowers," but notes that what they left could sometimes be more troublesome than divots made by horse-drawn mowers and harder to step around than more visible equine droppings. —Eds.

Ridin' My Motor Scythe

Tsk, tsk, the drawing on page 49 with Keith Crotz's "A Short Lawn Tale" shows not a scythe, but a sickle. This old farm boy (who now owns a riding mower) found it otherwise a good article. When I bought back my great-great grandfather's 1840 country brick house in 1963, it had a 19th-century lawn with paths to the outhouse, well, clothesline, chicken coop, and mailbox.

Unfortunately, I succumbed to progress and now have a high hilly lawn with many 150-year-old trees, lilacs and other shrubs, and flower beds. I have torn down the privy.

I wish OHJ were 40 years old rather than 30. I started reading your excellent articles about 1990 when the bulk of my minimal restoration was finished without much guidance.

*Sam Fairchild,
West Chazy, New York*

We certainly wouldn't want you to wipe out those wonderful old trees and shrubs. The intent of the article was to point out some of the differences between 19th-century landscapes and once-a-week-mown



suburban lawns. The happy message was meant to be: Maintain the paths you do use with mulch, mulch around the trees and shrubs, and let other areas get a tad ragged, instead of wearing yourself ragged trying to mow to perfection.—Eds.

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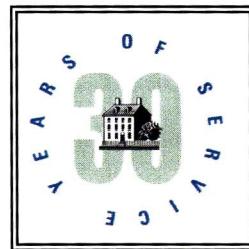
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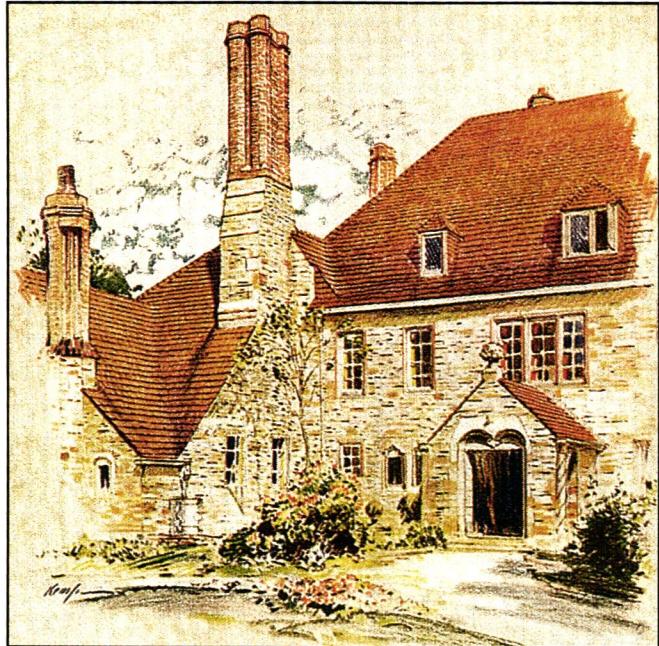


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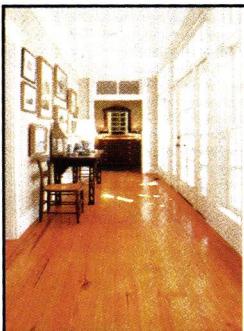


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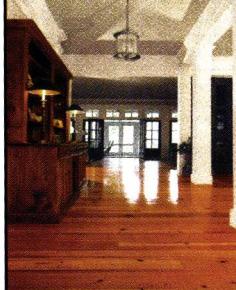
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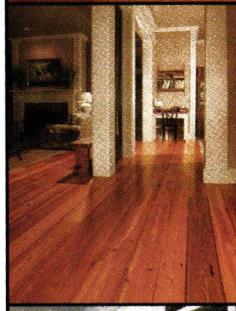


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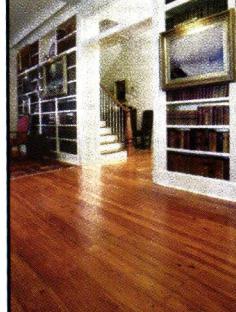
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Letters

Surprise, Surprise

We were undertaking what we thought would be a simple redesign of the upstairs bathroom in our Colonial, later "Victorianized" to a Second-Empire style. We wanted to move the clawfoot tub under the window and put a shower and double vanity on the opposite side. We knew the house had sagged because some of the doorways had a funhouse look and the bathroom baseboard was about 4" high on one side and only 1" on the other. When our contractor took up the first layer of oak flooring we discovered that the sag in the floor was some 8" and the carrying beam was severely bowed. My contractor's description of its dubious carrying capacity left me with visions of my wife settling into a hot bath, candles glowing, and crashing into the dining room below.

Although he was a longtime friend, I got a second opinion, but the structural engineer I called agreed that the dining room ceiling had to come down, along with the crown moulding I had put up the previous year. We had to sister the entire length of the carrying beam and tie in new floor joists to the original post-and-beam construction.

I know you have to expect surprises with old houses (I grew up in a 1720 gambrel in Middle Haddam, Connecticut, and then an 1800 Federal in Haddam Neck, Connecticut). Although the project, which includes a new roof and kitchen, has been delayed several weeks, we now believe we can take a bath knowing that we won't end up on the dining room table.

*Chris and Marie Hyfield
Westbrook, Connecticut*

Catalog Home Source

I enjoyed "Inside the Sears House" (May/June). My grandfather, A. Gales Johnson, started a company of stock plans in 1917, publishing his first plan book in 1927, and these books are still

being published. They cover a range of sizes and styles that influenced building across the country.

As a member of the family (we have restored five older houses ourselves) and staff at Standard Homes Plan Service, I am in charge of the company archives and answer inquiries from individuals researching their homes or gathering information about historic districts.

We would be grateful if you could pass our address on to those currently researching stock plans from 1919 to the present.

*Leigh J. Cameron
P.O. Box 249
Fuquay-Varina, NC 27526*



Living Shingle

I enjoyed the article on the Shingle style (September/October), since I grew up in an area that at one time no doubt had more Shingle-style homes than any other region of the United States. Most of these incredible properties were summer residences. New construction today can't hold a candle to the great homes of the Gilded Age. We have numerous copies, or to be more correct, adaptations in the area today. Maybe one or two make it, but the rest are nothing more than oversized tract houses with off-the-shelf interiors. Advise your readers to order a copy from Dover of *American Country Houses of the Gilded Age* by A. Lewis.

*Joe Carney
Rumson, New Jersey*

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Letters



Bedazzled by a Built-In

In Gordon Bock's article on "The Making of Built-Ins" (September/October), the one on page 79 with three stained-glass windows above it was especially beautiful. Is there any way I can get specs or details on the doors and mouldings?

Maria Hardman

Chappaqua, New York

We're not aware of anything on that specific buffet. However, as noted in the article, plans and details for similar built-ins were published fairly widely in trade literature in the 1910s, and a few have been republished. Check out W. A. Radford's Old House Measured and Scaled Drawings of Builders and Carpenters Details (1911), reprinted by Dover Publishing and available through most bookstores. —Eds.

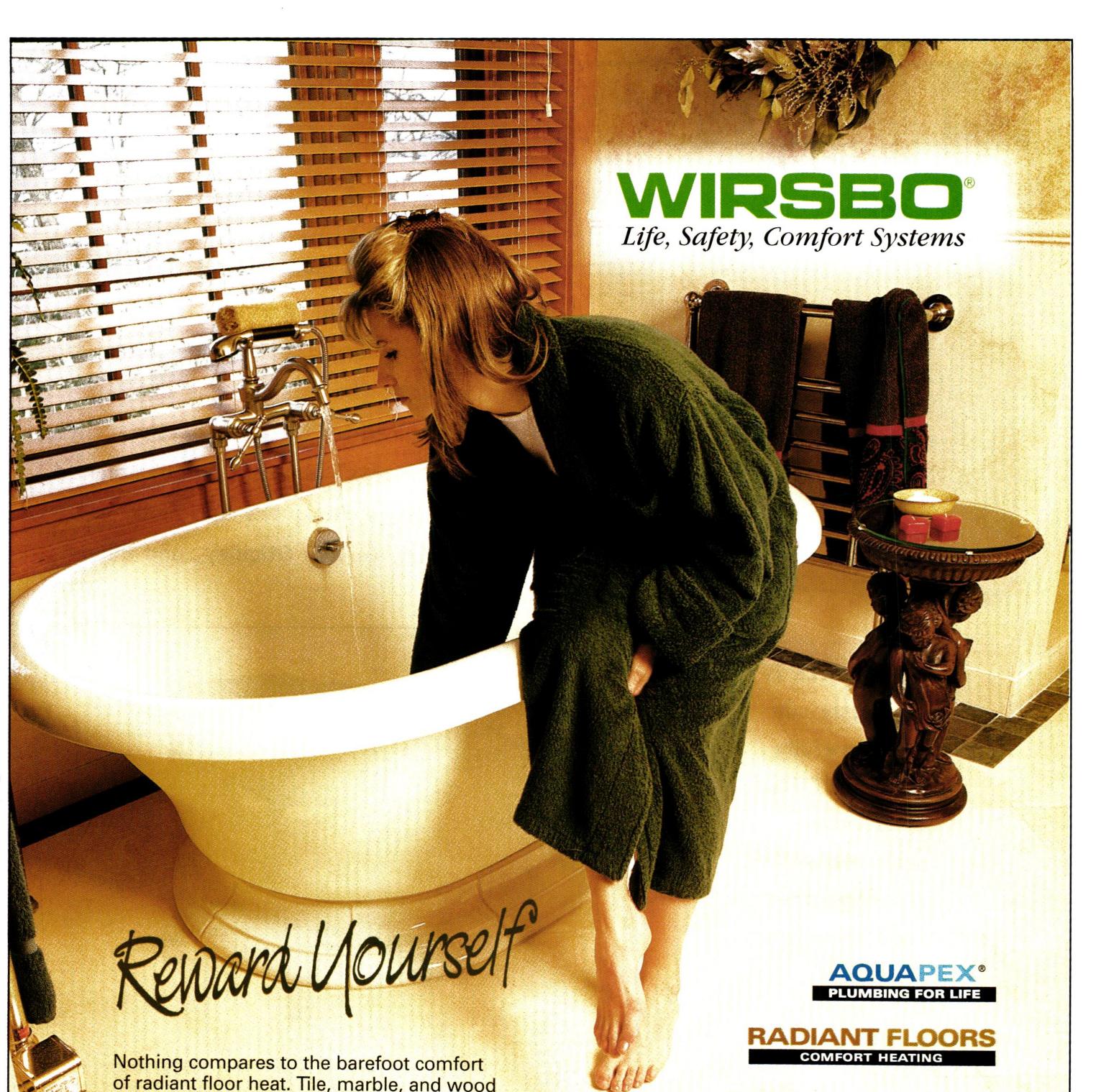
Bare Naked

Thank you so much for the article "Bare Naked Houses" (September/October) in your special anniversary edition. I can't believe you got into our house and took pictures without us noticing! Seriously, our 1830s farmhouse is framed in exactly the same manner as the one in the article—even down to the bark on the joists and cobblestone foundation! I was thrilled to finally see explanations of some of the more mysterious carpentry we've encountered over the years.

Roslyn Reid

Bernardsville, New Jersey

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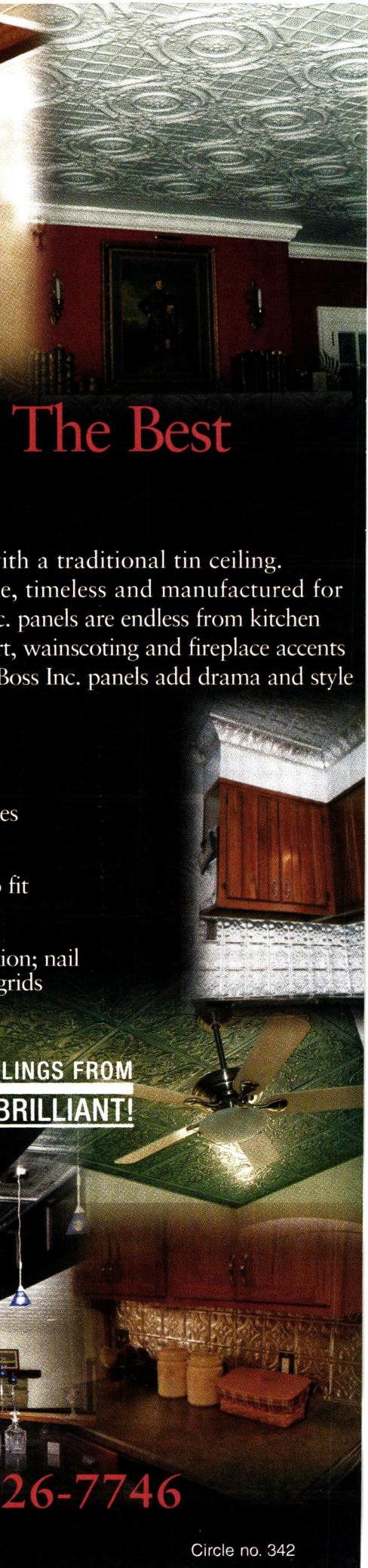
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Calendar

November 8

PASADENA, CALIF.

Pasadena Heritage Tour

Pasadena Heritage hosts tours of Pasadena's historic downtown. The tour begins at 9 a.m. and includes a slide presentation and a 90-minute guided walk. Old Pasadena, with its fascinating array of historic buildings, is a National Register Historic District and one of the best examples of downtown revitalization in the country. The cost is \$5 per person. Reservations are required. Please contact Pasadena Heritage at (626) 441-6333.

November 12–13

DENVER, COLO.

Preservation Maintenance: Understanding and Preserving Historic Buildings

This seminar will explore the historic structures report and emerging technologies.

Alfonso A. Narvaez, senior project manager and architectural conservator with the Preservation Technology Group at John Milner Associates, Inc., will be speaking. Sponsored by the National Preservation Institute and Colorado Preservation, Inc. For information visit www.npi.org.

November 15–January 4

NEWPORT, R. I.

Christmas at the Newport Mansions

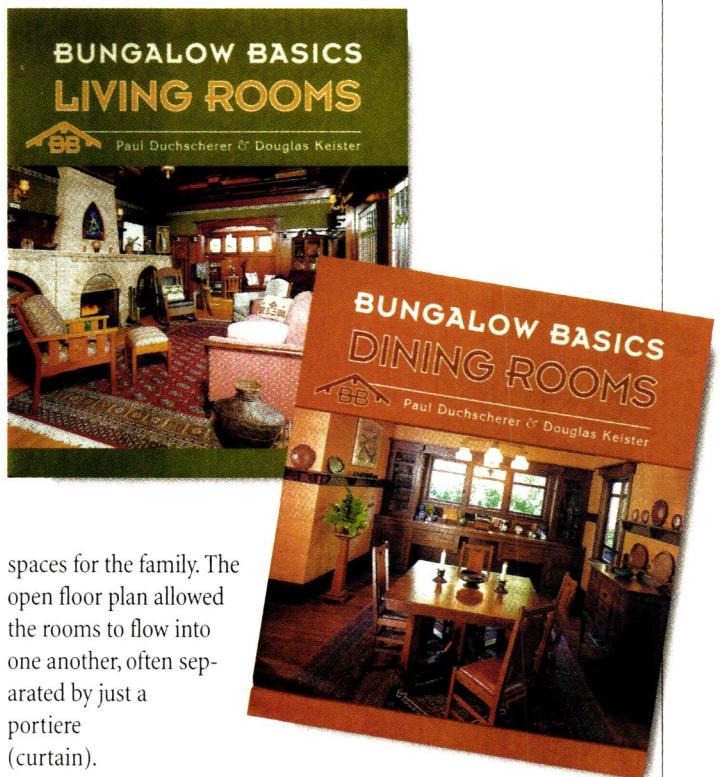
Visit three Gilded Age mansions—the Breakers, the Elms, and Marble House—all decked out for the holidays. Tickets are \$25 for adults, \$9 for children and provide daytime admission to all three. Preservation Society of

Bitsy Bungalow Books

If you're looking for ideas to restore the interiors of your bungalow, check out: *Bungalow Basics Dining Rooms* and *Bungalow Basics Living Rooms*, both by Paul Duchscherer and photographed by Doug Keister (Pomegranate, 70 pages each).

These petite books feature stunning photos of restored Craftsman bungalows, archival catalog cuts, and tidbits about the bungalow style. Duchscherer explains how these rooms were designed, the type of wood used for flooring and trim, paint techniques employed, use of built-in furniture, and architectural features such as inglenooks and beamed ceilings.

Moving away from the stuffy style of the Victorian era and into the more relaxed atmosphere of the early 20th century, bungalow dining rooms and living rooms were inviting centers of activity. These once formal rooms were no longer reserved for guests who called for tea, but became gathering



spaces for the family. The open floor plan allowed the rooms to flow into one another, often separated by just a portiere (curtain).

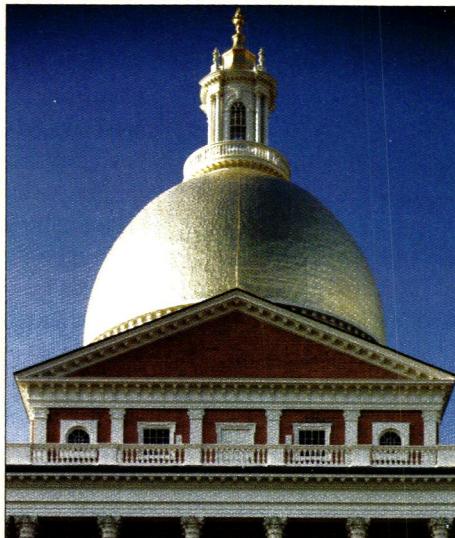
Duchscherer also delves into the color palettes and motifs used to decorate these early bungalow houses. The pendent frieze, grape motif, and landscape scenics were all popu-

lar wallpaper designs done in rich earthy tones. The books cost \$12.95 and can be ordered online through www.pomegranate.com.

Back to Boston

The Restoration & Renovation Exhibition and Conference will return to Boston, its most popular location, for its spring show April 21–24. The site will be the John B. Hynes Veterans Memorial Convention Center in the heart of Boston's dynamic Back Bay.

Conference tracks will include sessions on sustainable preservation, urban planning, facilities management and preservation, and project management and teamwork, along with a focus on "green" construction that will build on groundwork laid on that topic in the last exhibition and conference in Chicago. For more information visit www.restorationandrenovation.com.



In 1795 Charles Bulfinch designed the Massachusetts State House in Boston.

Calendar

Newport County members are admitted free. Call (401) 847-1000.

November 18–20
BOSTON, MASS.

Build Boston

Build Boston is the premier event for the North American building industry. It brings together more than 350 exhibitors of building products and services with more than 13,500 building industry professionals from throughout the United States. Located at the World Trade Center. For more information call (800) 544-1898 or visit www.buildboston.com.

December 7
NEW YORK, N.Y.

McKim, Mead & White: The Masterworks

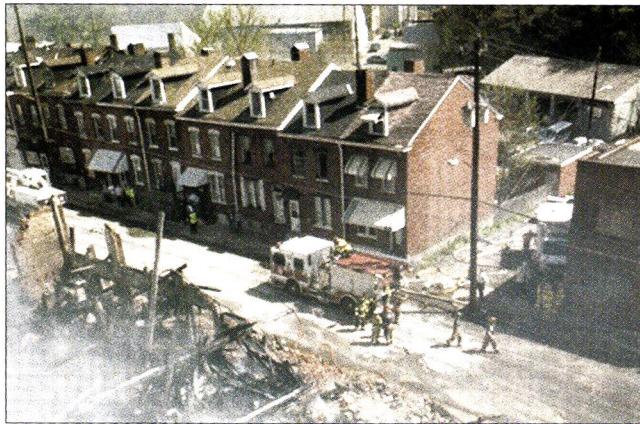
This lecture is cosponsored by the Institute of Classical Architecture and Classical America and the New York Historical Society. Samuel G. White, architect and great-grandson of Stanford White, and Elizabeth White, writer and editor, will speak about their book published by Rizzoli. NYHS Beaux Arts Auditorium, 170 Central Park West, 2–3:30 pm. For information contact the Institute. (212) 942-9686.

December 31
BOSTON, MASS.

New Year's at the Harrison Gray Otis House

Take a tour New Year's Eve of the 1796 Harrison Gray Otis House (also SPNEA's headquarters). Self-guided tours are from 11 a.m.–4 p.m. Candlelight tours are from 5–9 p.m.; (617) 227-3957.

Column Source Burned Out



The 135-year-old A. F. Schwerd Manufacturing Company in Pittsburgh was destroyed by fire in late April.

Restorationists are lamenting the loss of a longtime resource from a fire that ripped through A.F. Schwerd Manufacturing Company in Pittsburgh, Pennsylvania. The company was established in 1860 and has since been known primarily for its custom-made white pine wood columns, designed

to follow classic mathematical dimensions. They were used in buildings at Harvard University as well as nearer public buildings and homes.

The Schwerd building, a block long and three storeys tall, was deemed a total loss. Callers to the company's number in late September were

being told that no orders were being taken, and it was still uncertain whether they would try to rebuild.

According to an article in the *Pittsburgh Post-Gazette*, the fire was first noticed by a nearby resident around 2 a.m. on April 29, and spread to nearby houses leaving 27 people homeless. Both a deputy fire chief and a disaster director for the Salvation Army were quoted as calling the fire one of the worst they had seen. One witness said the factory looked like a volcano, with flames obliterating the horizon. More than 110 firefighters responded.

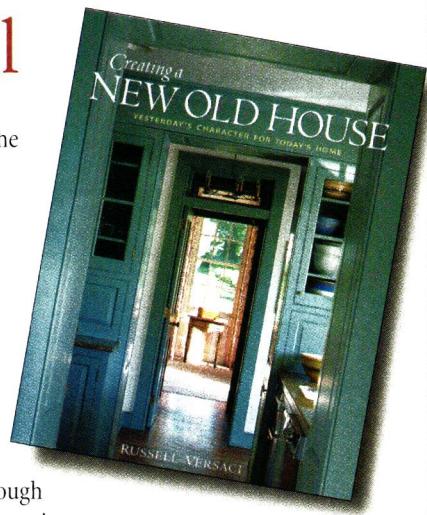
Jill Tucker, acting Public Information Officer for the Bureau of Alcohol Tobacco and Firearms, said in late September that the cause had still not been determined.

Old-House Revival

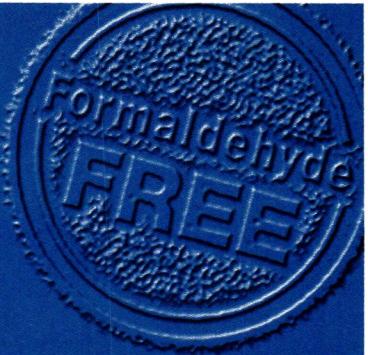
"There is a mystery in the character of an old house—in the painted clapboard, mottled brick, and weathered slate as well as in the faded wallpaper, mellowed floorboards, and hand-rubbed hardware. An old house has a soul nurtured by the passage of time," writes architect Russell Versaci, author of *Creating a New Old House* (Taunton Press, 218 pages). In his new book, Versaci explores how it is possible to design and create a new house that looks and feels like it has always been around.

Versaci knows new old houses. A founding member of the Institute for Traditional Architecture, he has spent two

decades designing traditionally styled houses. The book highlights 17 new old homes from New England to Georgia and from Texas to the Rocky Mountains in vernacular styles such as Spanish Colonial Revival, Greek Revival, Pennsylvania Dutch Farmhouse, and Spanish Adobe. Through photographs and text, Versaci delves into discussions of history and craftsmanship, and takes sidelong glances at the workings of real old houses. He also identifies his "Eight Pillars of Traditional Design" that create a solid foundation for combining



authentic, traditional design with livability—to build homes that feel old yet work for the demands of today's family. The book is \$39.95 and available through Taunton Press at www.tauntonpress.com.



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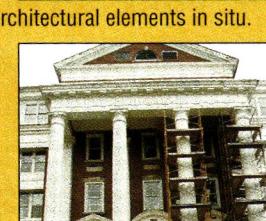
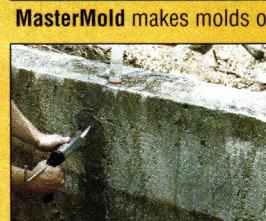
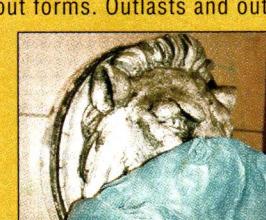
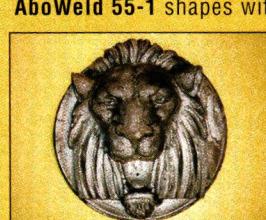
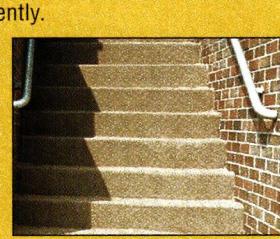
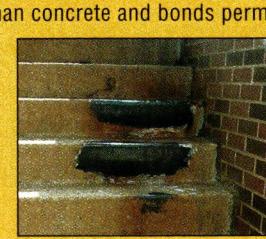
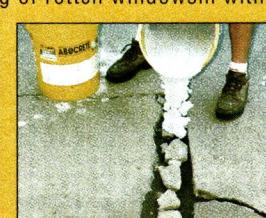
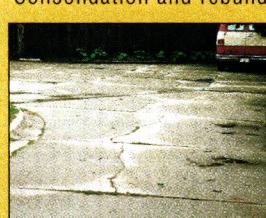
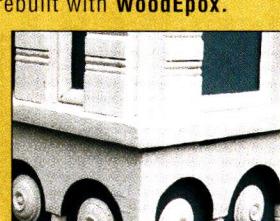
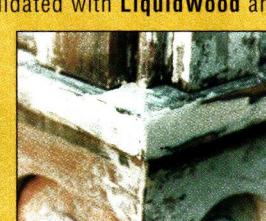
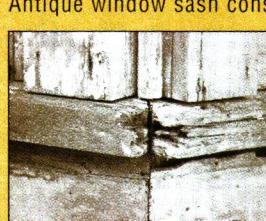
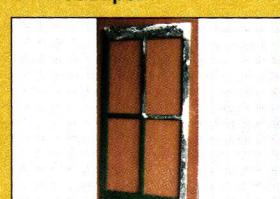
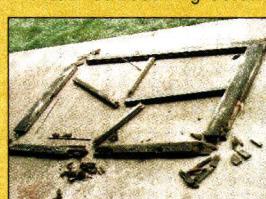
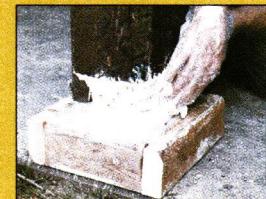
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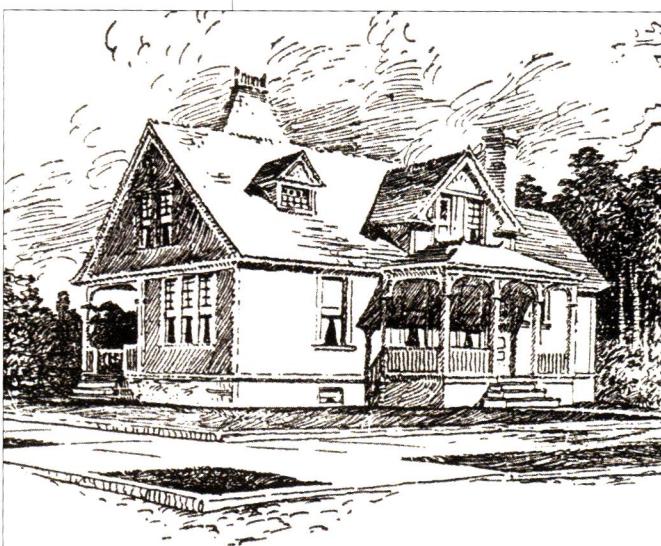
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Let There Be Light

Our family snapped up this jewel in the area of Oakwood in Raleigh, North Carolina. Everyone agrees that the double-window dormer over the front porch was an add-on (it lacks the same kind of rafter tails that appear on the rest of the house). We can understand how previous owners wanted more sunlight in the upstairs room. Is there a more attractive and appropriate way to get light and head room without losing the whole dormer?

Linda D. Hodgson
Knotts Island, North Carolina

We can appreciate the need for a bit of sun. One way to research answers for such architectural dilemmas is to look back at original house plans of the appropriate era, as in the one we show here from *Modern Carpentry* by Fred T. Hodgson, published in 1902. What's wrong with your "new" dormer? Your one-story Queen Anne is



The circled dormer (above) is out of sync in both proportion and design to the one to its right. It was probably added later to bring much needed light to an upstairs bedroom. It could be redesigned to have a matching gable roof and similar-sized windows.

a house popular in the South in the late 19th century, and that dormer was possibly tacked on early in the 20th. It has a hip roof, while the other dormer is gable-roofed. The windows are much bigger than that in the other dormer. You could add a couple of gable-roofed dormers with smaller windows to bring in light, and bring everything back into sync.

Plankety Plank

We have a weekend get-away house with a century-old, plank-on-plank exterior. It's in a desert area where there is little precipitation, but when it does rain the wind seems to drive the water straight through the walls. I can't imagine that the original owners, whatever their pioneer circumstances, put up with this problem, so what am I missing here?

Emily Landers
Bisbee, Arizona

Plank-on-plank construction, which results in walls that look a bit like they were made of Lincoln Logs, was a frameless method used occasionally in 19th-century houses, barns, chicken houses, and other agricultural applications. Its advantages were that it was inexpensive and easy to put up quickly, but the downside was that it was not structurally sound.

Almost without exception, when it was used for a house the homeowners gave it some kind of additional cladding, and stucco was popular because the alternating indentation of the boards created what was essentially lathwork, serving for both the stucco outside and plaster inside. Horizontal wood siding of various types was an even more common choice.

Examine your planks for a grid of nail holes that may indicate old wood siding such as clapboard, shiplap (sheathing with edges rabbeted to make overlapping joints) or vertical board-and-batten. Numerous paired holes could be evidence of shingles, and clinging bits of masonry would indicate an earlier covering of stucco.

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Concrete Solutions

Our 1940s house has an exterior of faceted concrete block. The color is uneven and the face is pitted and flaking in some areas. There are even cracks in the mortar that continue into the

blocks. I don't want to paint it, but I've heard that it can be stained or sealed. Advice?

*Marlene Juran,
Morgantown, West Virginia*

*J*ack Peet, a restoration bricklayer who works as a consultant to Colonial Williamsburg and historical projects in the Virginia area, says that those heavily textured concrete blocks, made on site with purchased forms, are tough in many ways. However, they aren't very dense and can often develop moisture problems, so make sure that dampness isn't a cause of your color issues or cracking. He also notes that you are in an area where steel mills could have caused a lot of discoloration from pollution in the 1940s and '50s, and he adds that the pollen of some trees, such as walnuts, can also stain concrete blocks.

As with nearly all projects, start cleaning gently with soap and water, moving up to trisodium phosphate. If that doesn't work, Peet is fond of products from Prosoco, a Kansas company, (800) 255-4255, www.prosoco.com. They offer a prewash, afterwash, surface cleaner, sealer, and water repellent.

You can pick up tips about dealing with stains, efflorescence, and cracks by visiting the Web site of the National Concrete Masonry Association (www.ncma.org) and by checking out some of their TEK bulletins. If your



Concrete blocks made on site have texture that lends them charm but can become discolored from pollution or even tree pollen.

cracks run between brick and mortar that is probably a structural problem, and you might benefit from the visit of a structural engineer.

Moooo-ed to Whitewash

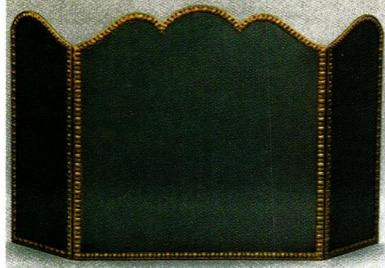
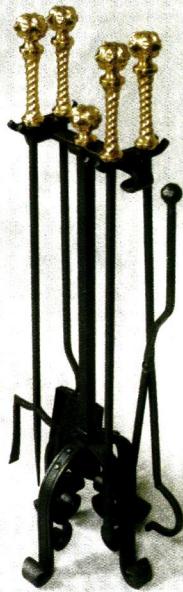
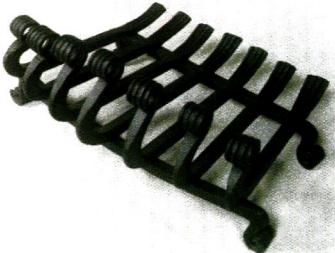
I heard that OLD-HOUSE JOURNAL had an article with a formula for whitewash that uses lime and bluing. I have an old barn that needs sprucing up in the basement where cows used to be a 100 years ago.

*Alan Pearce
Garden City, Kansas*

*W*e've had many. Recipes for whitewash vary according to where you're applying it—wood or masonry, inside or out. It's easy and practical to make and use. We're guessing you have a masonry dairy barn (whitewash was commonly used for these for its hygienic properties). Mix equal parts by weight of white portland cement and mason's lime, thoroughly blend the dry ingredients, then add water to achieve the consistency of heavy cream. Apply with a tampico bristle whitewash brush.



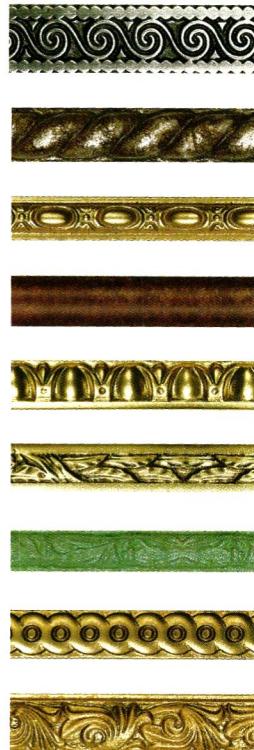
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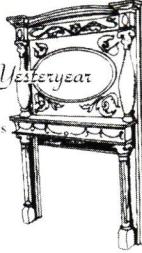


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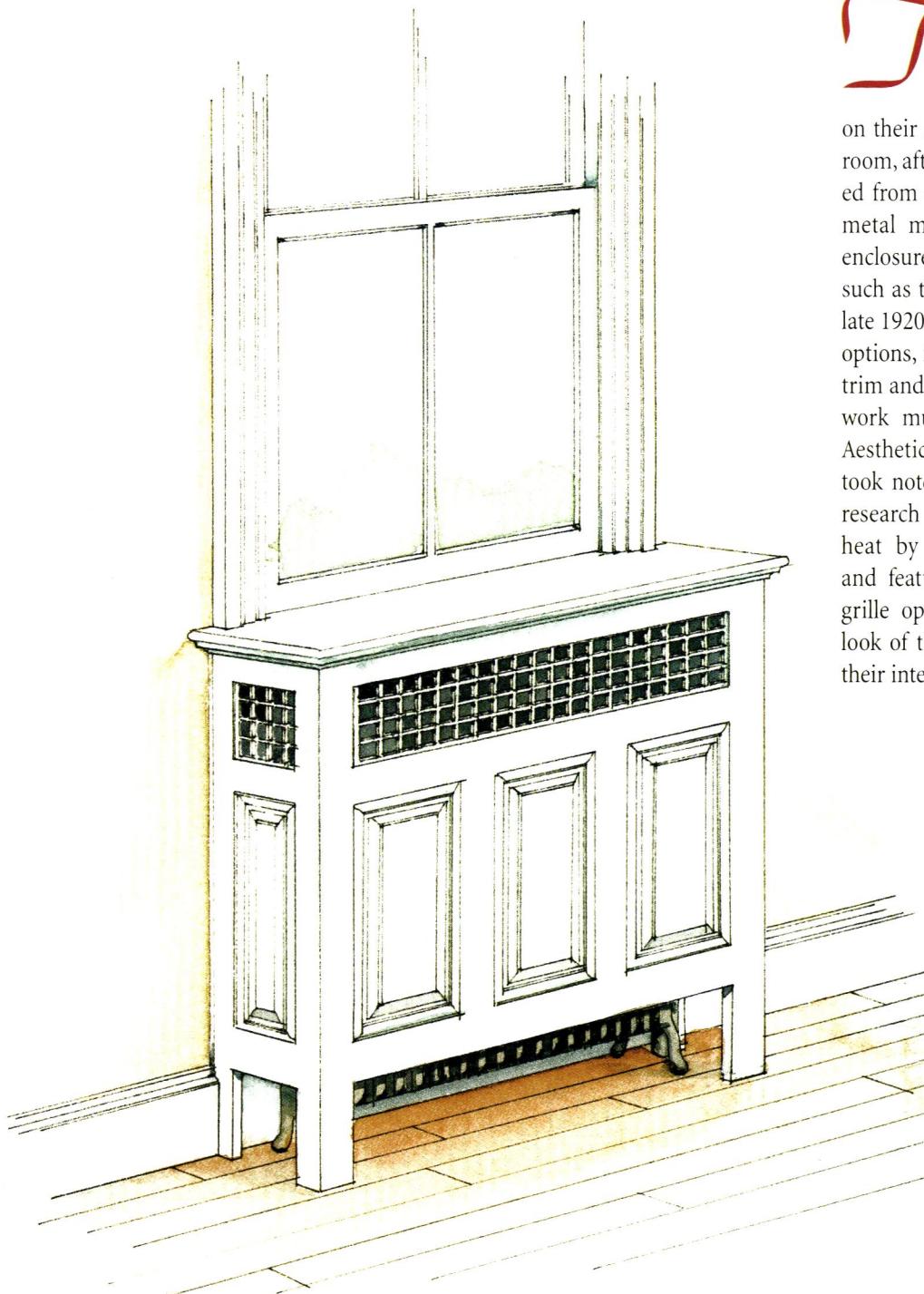
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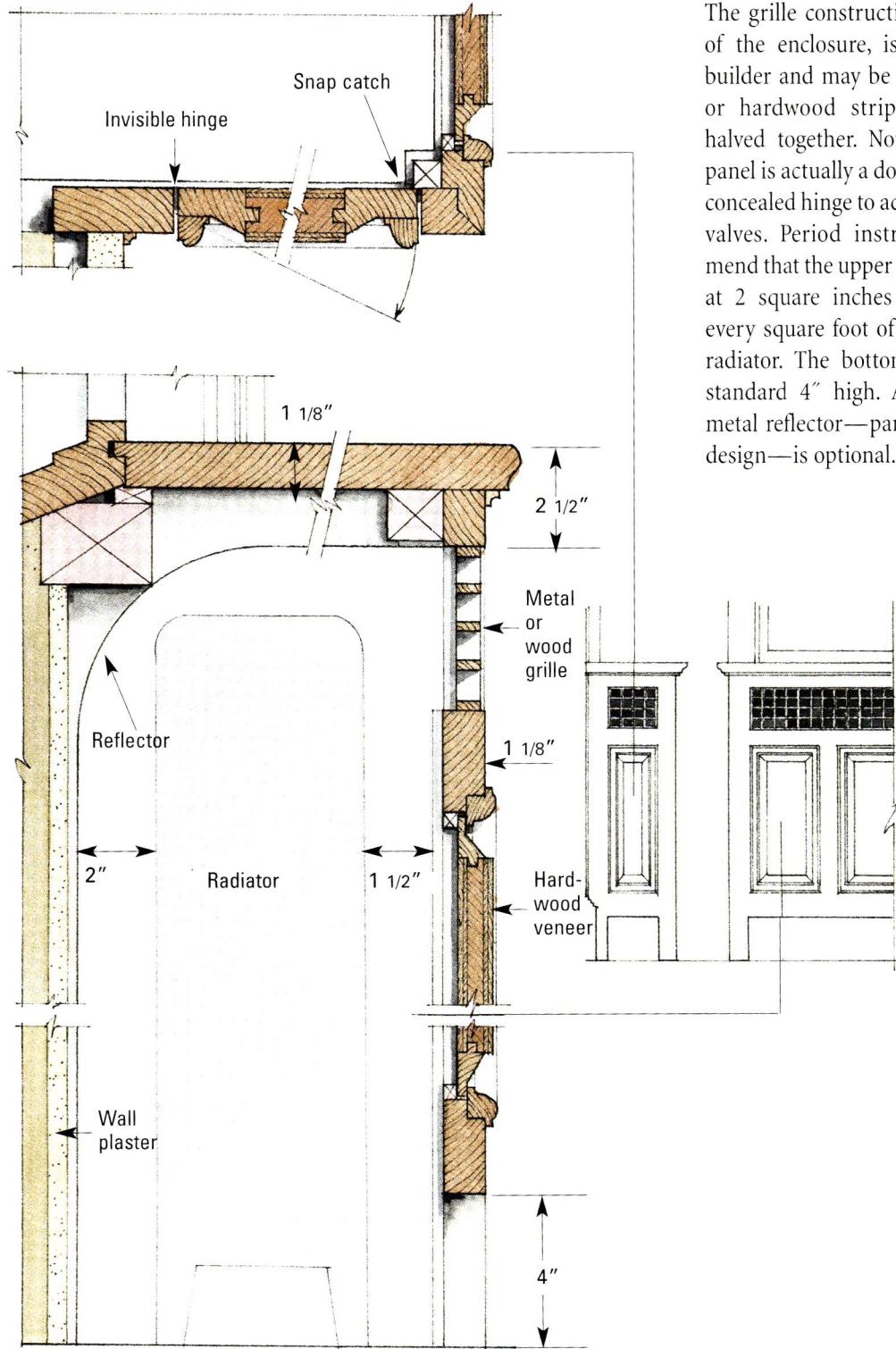
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Drawings by Rob Leanna

Radiator Enclosure



Though those fanciful ornamental radiators sold at the turn of the 20th century were designed to stand on their own as furnishings within a room, after 1910 or so the trend shifted from displaying to concealing the metal monsters under all sorts of enclosures. Site-built wood cabinets such as the one shown here from the late 1920s were among the best of the options, integrating with the window trim and the rest of the room's woodwork much like built-in furniture. Aesthetics aside, these enclosures also took note of the first real laboratory research on how radiators transfer heat by incorporating dimensions and features, such as the base and grille openings, that still evoke the look of their era, if not guaranteeing their intended efficiency.



The grille construction, like the rest of the enclosure, is subject to the builder and may be a piece of metal or hardwood strips ($1/4" \times 5/8"$) halved together. Note that the side panel is actually a door swinging on a concealed hinge to access the radiator valves. Period instructions recommend that the upper opening be sized at 2 square inches of opening for every square foot of radiation in the radiator. The bottom is typically a standard 4" high. A curved sheet-metal reflector—part of the original design—is optional. ■



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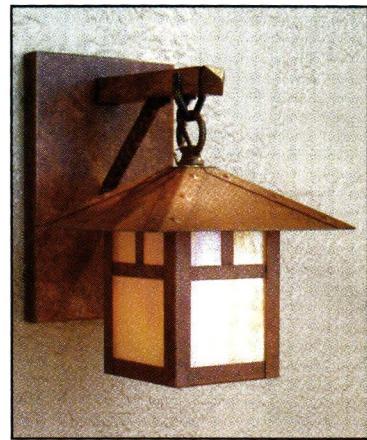
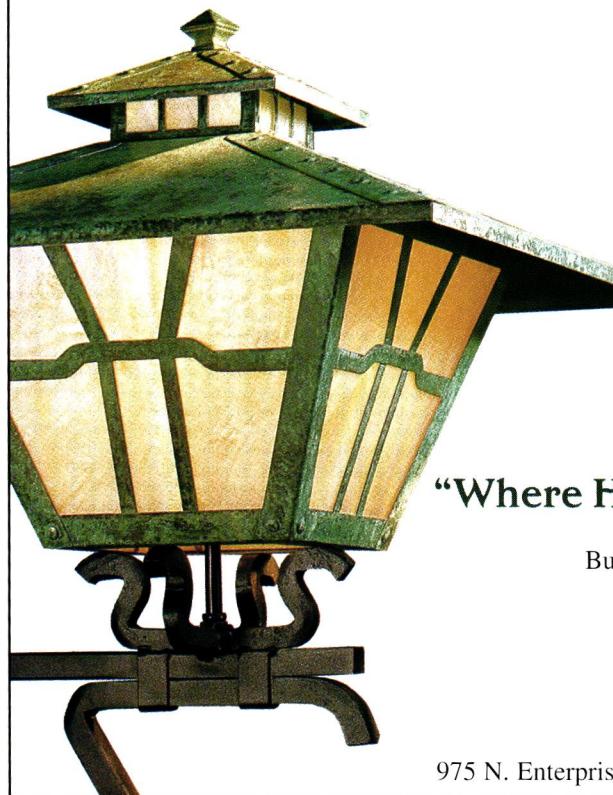
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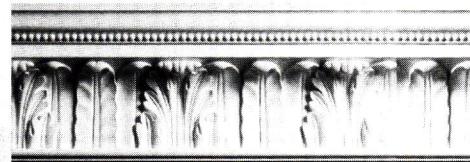
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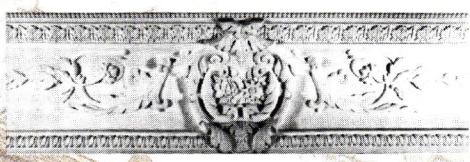
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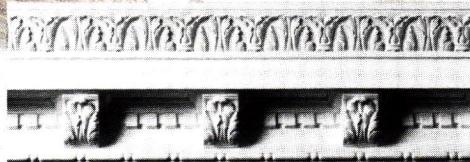
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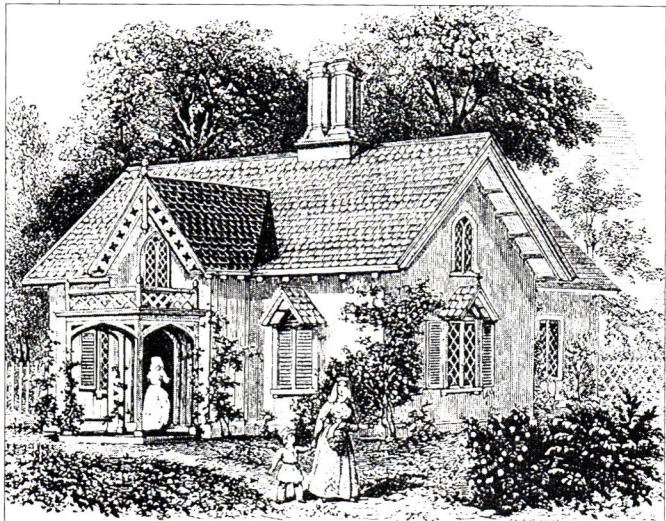
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Circle no. 584

Spots on Chimney Pots

BY GORDON BOCK

For most folks, the business end of a chimney is the hearth that throws off the warmth and the mantelpiece that grabs center stage in the room. For architects and builders, however, almost as important is the chimney top. By necessity typically the highest point of the house, the chimney top is not only the outdoor exit of the flue but, in many houses, also an important stylistic pinnacle. Many chimneys take advantage of this prominence by finishing in one of the most creative old-house features: the chimney pot.



A. J. Downing suggested a pair of 4' high clay pots to finish this symmetrical cottage.

Rope and twisted forms date to at least the 18th century.



in America was—who else?—the prolific Andrew Jackson Downing in the 19th century. Downing's affection for pots was a natural outgrowth of his passion for Gothic Revival architecture—the style he saw as ideally suited to a modest, cozy house—and in pots he found the fitting capstone to their picturesque quality.

In *Cottage Residences* (1842), Downing says, "One of the most characteristic and beautiful features in rural Gothic architecture is the ornamental chimney shaft, sometimes rising singly, sometimes in clusters from the roof...but frequently wreathed and moulded in the most picturesque manner." Windows and chimney tops he notes, "are two of the most essential and characteristic features of dwelling houses...to which decoration should always be first applied rather than to any less essential or superadded features."

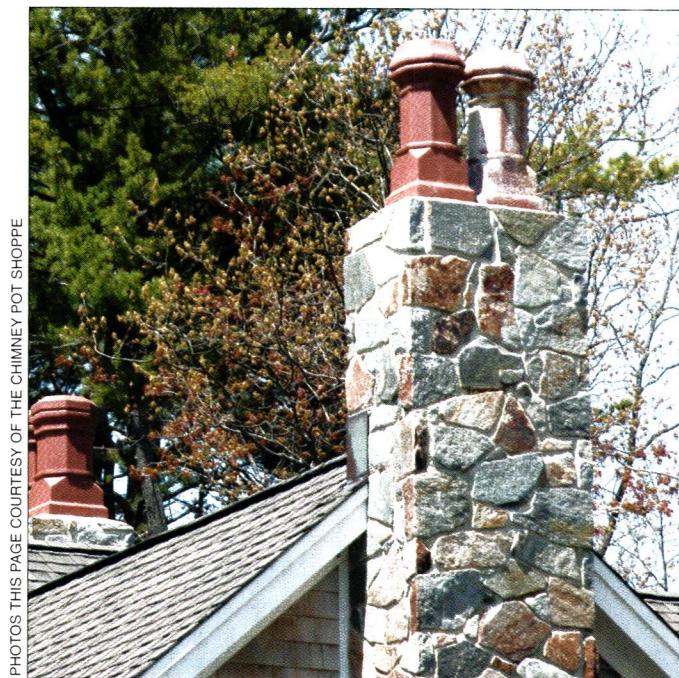
Chimney tops, he notes "should always be rendered ornamental, both because strongly expressive of comfort, no house being tolerable in a cold climate without fires, and on account of their occupying the highest part of the building, and therefore being most likely to

Despite the long history and growing popularity of chimney pots, serious students and restorers of these fanciful features will be hard pressed to find a wealth of historical background about them. What information is available, however, can be found not with the right search engine but in few choice chapters of some classic construction books.

North American chimney pots clearly seem to be European in origin. They were used in many temperate-winter countries from England to Italy where hearths for coal or other slow-burning fires were common. Though they surely crossed the Atlantic with English and French settlers (Quebec City claims its share of chimney pots), the earliest popularizer of the chimney pot

Ornamental pots of clay or iron have long embellished chimneys where they meet the sky.

Pots play up multiple flues and are often varied in style on different chimneys.



PHOTOS THIS PAGE COURTESY OF THE CHIMNEY POT SHOPPE



Inventive pot forms may also be functional, incorporating rain guards (top) and smoke vents (left).

COURTESY OF THE CHIMNEY POT SHOPPE



Clay lends itself to designs and sculptural features, even on a basic pot.

strike the eye agreeably." Among the house plans offered in his books, Downing suggests ordering chimney tops of terra cotta or iron as an effective way to enhance the picturesque appearance of an otherwise small or modestly built dwelling.

For one design—a cottage in "the rural Gothic or English manner"—he made a special point of spec'ing just the right pots (some at 4 1/2' tall), noting that they could be imported from England.

In the latter half of the 19th century as the Gothic Revival waned, chimney pots lost some of their stylistic appeal on houses, giving

way to the balloon brickwork often seen on high-style Queen Anne chimneys. They remained functional, though, for the increasing use of coal in heating, where their tapered forms improved flue draft. In fact, they were often used far out of sight on the chimneys of row houses that proliferated through growing cities, where clumps of pots helped keep the multiple flues in each chimney from back-drafting one to another.

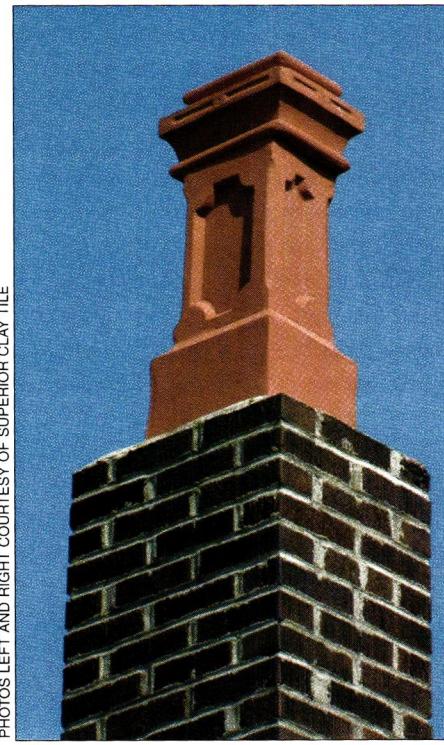
Chimney pots gained new caché in the early 20th century with the resurgent influence of English architecture and picturesque houses. Before World War I, some Arts & Crafts houses built on the East Coast made use of those that took their cues from English models. In the 1920s, as various interpretations of Tudor and English Revival houses became one of the mainstream forms of the suburban house, pots again came into play as evocative European ornament on an otherwise thoroughly modern, American house. The 1924 advice offered to builders of the day, as summarized from the ever-practical International Correspondence School series, still holds true today.

"Instead of flat caps, chimney pots made of terra cotta are sometimes used. These pots form a picturesque and ornamental finish to a chimney [and] are made in many different forms, which are kept in stock by dealers. The pots are set so as to cover the flue lining in the chimney, one pot for each flue. A strong cement mortar is used in setting the pots, and it is graded away from the pots to the outside of the chimney so as to form a wash. Simple pots may be round and circular in plan with graceful lines. More elaborate pots are octagonal. Very large elaborate designs have outlets for smoke in the sides as well as the top."



COURTESY OF THE CHIMNEY POT SHOPPE

Whether polygons or circles, most pots are tapered.



PHOTOS LEFT AND RIGHT COURTESY OF SUPERIOR CLAY TILE

Pots have long been used to improve draft by extending chimney height. Dimensions should match the flue according to suppliers' recommendations.

For a list of SUPPLIERS, see page 94.

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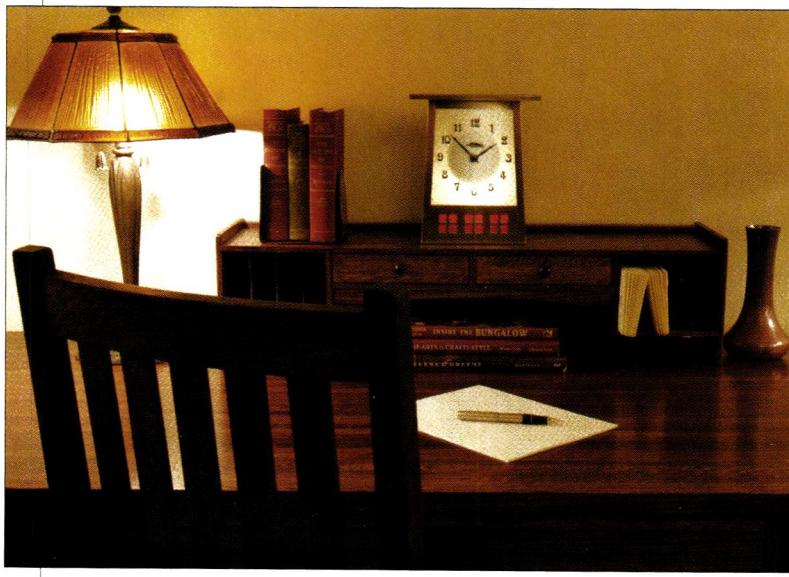
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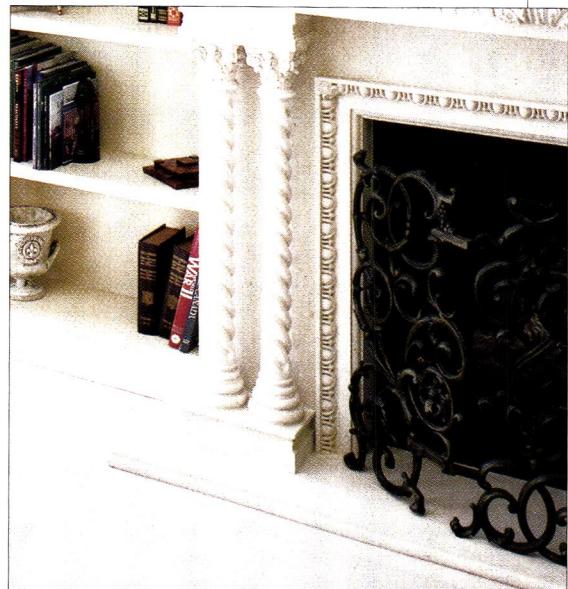
Wide Ranging

The new "Classic" cooker from Heartland Appliances brings home the concept of the cooking center. The 48" self-clean convection oven is 60 percent bigger than its predecessor—moving from 2.5 to 4 cubic feet in oven capacity. The Classic also adds a multifunctional warming drawer with special temperature and humidity control features, sizeable utensil drawer, and tray storage compartment. It retails between \$5,800 and \$6,600 depending on dual-fuel option and accessories. For more information call (800) 361-1517 or visit www.heartlandapp.com. Circle 1 on the resource card.



Timeless Mackintosh

Early 20th-century Scottish architect C. R. Mackintosh influenced many Arts & Crafts designers here in the states and continues to do so today. Arroy Craftsman's Mackintosh clocks give an Art Nouveau twist to his signature look. Shown here is model C165 with red and white opalescent glass with an antique brass frame. The clock is 8 1/4" x 9 1/4" x 4 3/8" and costs \$225. For more information call (626) 960-9411 or visit www.arroyocraftsman.com. Circle 3 on the resource card.



Want to Screen?

Decorative iron screens have graced fireplaces for centuries. Today Iron Designs USA re-creates Old World styles for the old-house hearth. Shown here is a graceful wrought-iron scroll that is 3' wide x 2' high. For more information call (800) 681-4766 or visit www.irondesignsusa.com. Circle 2 on the resource card.

Fine Design



Firestone

Today we rarely cook in our fireplaces although our ancestors did for centuries. Tulikivi, a Finnish company, makes soapstone fireplaces with bake ovens that reclaim the hearth as the spot where families gather to keep warm, socialize, and cook. The company's Finnish soapstone can withstand high temperatures, storing the fire's radiant heat and gradually releasing it. One firing of wood will generate enough heat to last several hours. An outside-mounted thermostat indicates the temperature. The soapstone exterior is safe to the touch while in use. The cost is \$6,400. For more information call (800) 843-3473 or visit www.tulikivi.com. Circle 4 on the resource card.



Decorative Metal

Large metal tiles once graced 19th-century kitchens and pantries. Today Walker Zanger puts a new spin on these old classics with its new "Raven Hill Forge" decorative tile collection. Each hand-forged, three-dimensional piece is hammered bronze or pewter in classical, Victorian, and Renaissance motifs. For more information about these tiles call (877) 611-0199 or visit www.walkerzanger.com. Circle 5 on the resource card.

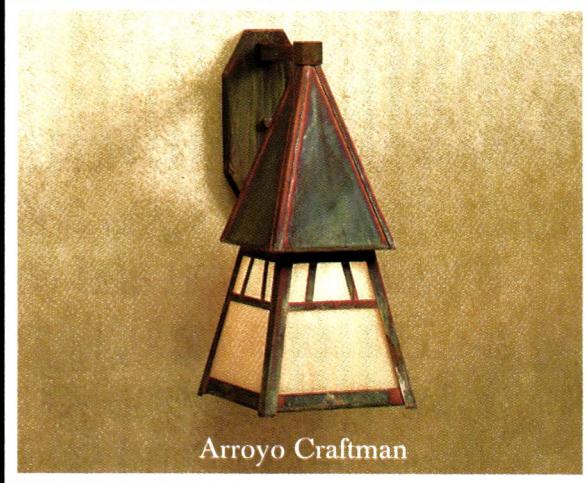


All Fired Up

A roaring fire in the hearth can add the perfect touch to an old-house parlor. But many wood-burning fireplaces have been replaced with modern gas versions that spit short flames, hardly achieving 18th-century ambience. Pacific Energy solves this dilemma with its new "Town & Country" direct-vent gas fireplace. This new design holds heat in the chimney to draw flames high from the ember bed. It employs ceramic glass, which is not susceptible to thermal breakage from high temperatures. The firebox mimics historical wood-burning hearths by sitting at floor level rather than being raised. The hearth's interior walls come in a traditional herringbone brick design or a smooth Tuscan finish. It retails for about \$2,800. For more information call (888) 223-0088 or visit www.townandcountryfireplaces.net. Circle 6 on the resource card.

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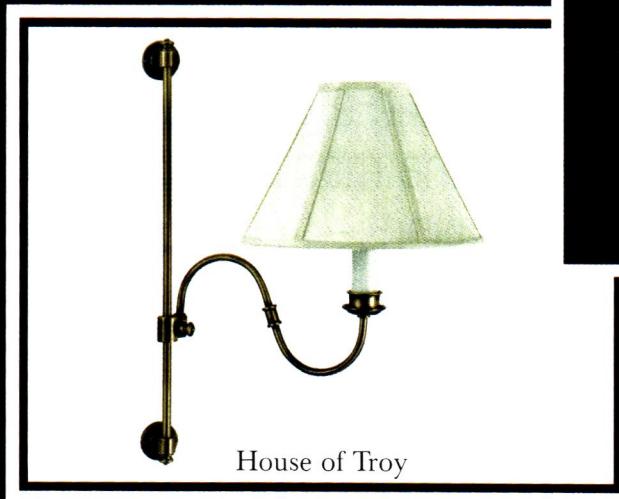
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Outside the Old House

Out on a Limb

BY TIM HENSLEY

Renovating the old-house orchard.

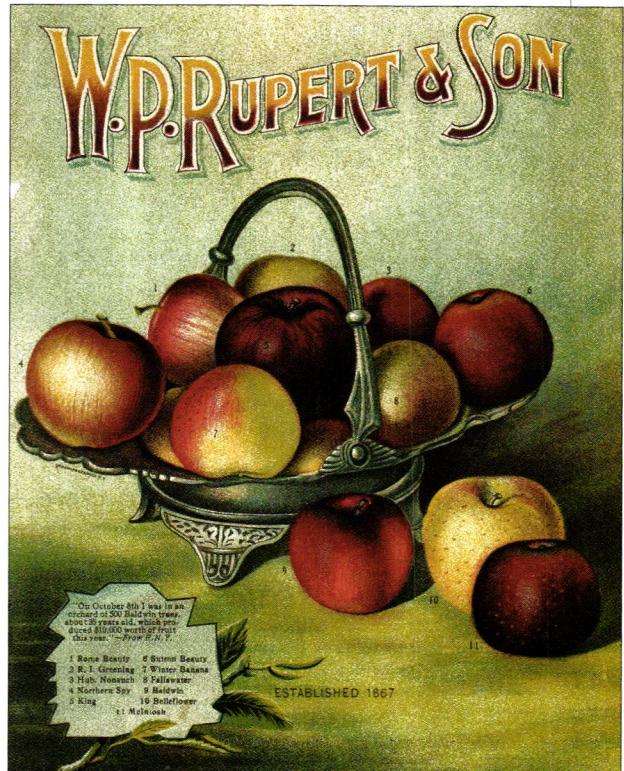
You've learned how to repair a slate roof, install a new flue, and refinish a claw-foot tub. But what to do with those gnarled old apple trees out back? You hate the thought of cutting them down; they lend a sense of authenticity to your preservation efforts. Old as they are, though, you're not sure that they are worth trying to save. Then you open your refrigerator and take from the crisper a big, beautiful 'Red Delicious' apple. You wash it, eye the classic form, take a bite—and suddenly realize the nakedness of your reasoning. "Cut down those old trees? Not if I can help it!"

It's truly the case of an apple that can make one wise. 'Red Delicious' may be the closest thing we have to a national fruit, but it's also a notorious example of modern agribusiness at its worst. I should know. I've been propagating antique apple trees for years. And many of the pomes our grandfathers grew make a 'Red Delicious' taste like sweetened sawdust.

Take the 'Newtown Pippin' for example. Originating in New York in the early 1700s, this squat yellow fruit is not much to look at (Cinderella still awaiting her fairy godmother, compared to the voluptuous beauties on display at your local supermarket), but one of the best apples you'll ever taste. Grower Thomas Jefferson boasted from Paris in a letter to James Madison, "They have no apples to compare with our 'Newtown Pippin.'"

So how do you renovate a declining old-house orchard? First, put on a trench coat and conduct a thorough background check. In other words, bone up on the histories of your trees. This is half the fun of growing antique apples—being able to walk with a

Colorful catalog covers such as this one for a Seneca, New York, nursery helped sell apple varieties in the 19th century.



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ALL PHOTOS DAVID CAVAGNARO

Scions of 'Gravenstein,' a classic dessert and cooking apple thought to be of Italian origin, made their way from Germany to America in 1790.

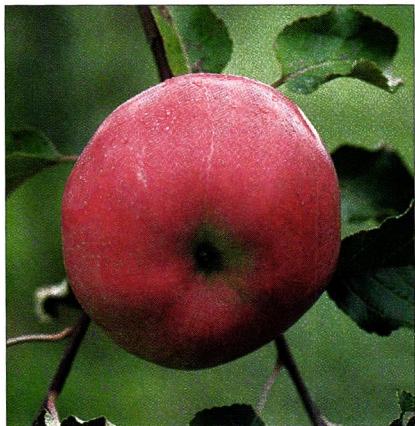


The beautifully colored 'Worchester Pearmain' (the name means pearl-like) is a hardy favorite in Great Britain although rarely found in the United States.



Scions of 'Duchess of Oldenburg' and three other Russian apples were sent to the Massachusetts Horticultural Society via the London Horticultural Society in 1835. An identifying mark is numerous circular depressions on the tree's dull green leaves.

Outside the Old House



'Wolf River' was found growing along that stream near Freemont, Wisconsin. With fruits sometimes weighing a pound, it is hardy to minus 50 degrees.



'Chandler' was offered by southern nurseries between 1845 and 1870, but is believed to be of New England origin. Tender and juicy, it doesn't ripen until October but keeps through January.

friend through the boughs and say, "This is a 'Pound Sweet.' It hails from Connecticut," or "This is a 'St. Edmund's Pippin.' It makes a wonderful apple pie."

A good place to begin your detective work is with nursery catalogs from companies that specialize in heirloom fruits (see "Suppliers" page 94). There are also books available to the budding pomologist. If you live south of the Mason-Dixon, I would recommend Lee Calhoun's *Old Southern Apples*. Weighing in at 359 pages, with 48 color plates and descriptions of more than 1,600 varieties, it is truly a fruit sleuth's bible.

Northern growers will profit from Roger Yespen's book, *Apples*. Writes one reviewer, "A handsomely produced volume...[Yespen's] watercolors are as appealing as old botanical prints, his descriptions as crisp and lively as a 'Newtown Pippin.'"

If you enjoy antiquarian titles, *The Fruits and Fruit Trees of America* by Andrew Jackson Downing is considered the magnum opus of American pomological literature. Replete with line drawings and descriptions of more than 2,000 different apples, pears, peaches, plums, and lesser-known fruits, it is well worth the usual price of \$75 to \$200.

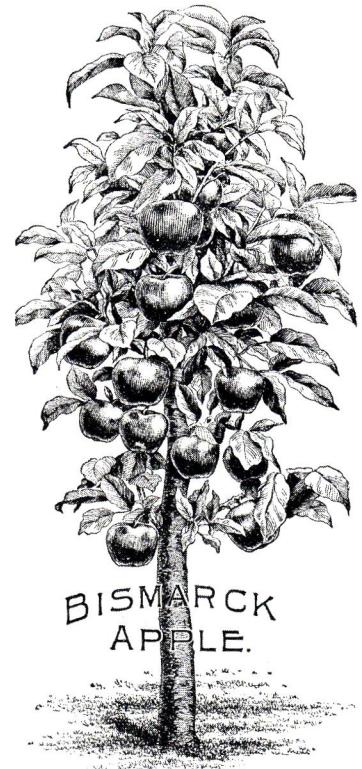
Another good source for orchard information is that elderly neighbor across the way. Old folks are often very enthusiastic about apples: "Mrs. Wilson moved into your house in 1950. She called that tree in your side yard a 'Jonathan Winter'" — a factoid that may seem useless on its face. A little research will show that your 'Jonathan Winter' is a corruption of 'Johnson's Fine Winter,' an apple of such quality that A.J. Downing described it as the "imperial of keepers."

Such praise cannot always be given to every tree in the orchard. A 'Baldwin' or a 'Golden Sweet' growing in the piedmont of South Carolina, for instance, will never produce fruit of any quality. Though

In 1898 the 'Bismarck' was a new variety touted as bearing apples as large as two pounds on trees as young as two years, and said to keep all winter. The trees sold for 35 to 50 cents.



This 1901 illustration from the catalog of Green's Nursery in Rochester, New York, describes the 'Northern Spy' apple as including a long slender stem that lets it blow in the wind without falling off.





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Outside the Old House

they are exceptional performers in the North, these varieties (and others) are not suited to long, hot summers.

The age and vigor of your trees is another important consideration. Most apple trees will live from 50 to 100 years and still bear fine crops. Of course, there are exceptions. If a tree is extremely tall (40' or more) with few lower branches, hollowed out or marred with large and numerous pruning stubs, or diseased to such an extent that removing damaged branches will reduce the tree to a stump, it should be removed from the orchard to make room for new stock.

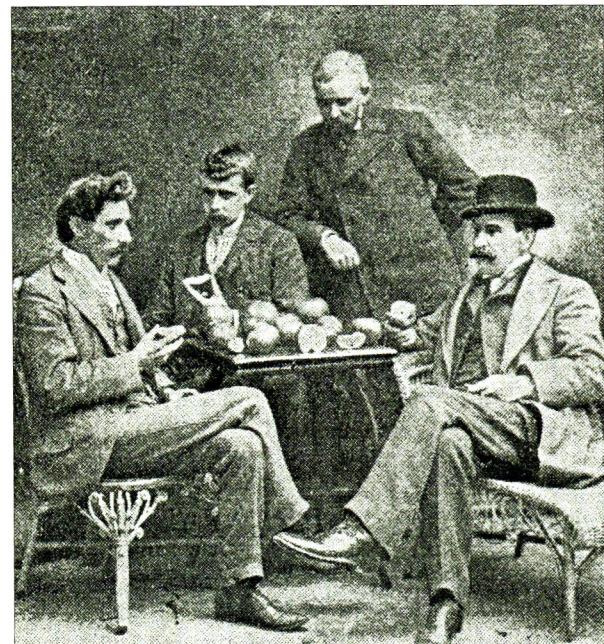
Those trees that you decide to keep will need to be carefully pruned. I tell prune-o-phobics to follow a path of d's: Prune out all *dead* and *diseased* branches. Prune the tree to *direct* its growth (remove watersprouts, branches with narrow crotches, or those that are crossed or rubbing). Prune to *develop* better fruit (cut back last year's growth by a third, and remove excessive fruiting spurs). If even that seems too much to remember, reduce the process to a single rule: Prune the tree so a bird can fly through it.

The 'Wegner' was a little-known red winter dessert apple said to be a seedling of 'Northern Spy,' according to the Green catalog, with flesh that was "crisp, tender, and aromatic."



ly. They applaud by rewarding you with some of the richest tasting apples ever tried. Maybe this time next year you'll be taking a 'Newtown Pippin' from the crisper. ■

Tim Hensley runs the Urban Homestead nursery in Bristol, Virginia.



A group of natty gentlemen taste-test 'Green's Improved Baldwin,' a gold-streaked grafted variety said to have firmer flesh and better flavor than the highly popular 'Baldwin.'

You'll need a good set of loppers, a bow saw or chain saw, a pruning saw, pole pruners, and a set of top-notch hand pruners. All the tools are essential, although you'll be able to do most of the work with hand pruners.

Trees that reach for the moon will need to be headed back—the top branches removed—to make them more manageable. Generally speaking, you should do this over two to three years. Keep in mind that a wide-spreading "umbrella" is the ideal form for a healthy and productive tree. By following these basic principles, you'll gradually discern the application of more specific pruning techniques.

Don't be surprised if you also discern what sounds like applause coming from your trees. Old apple trees applaud by putting out luxuriant growth, where before their foliage was small and sickly.

For a list of
SUPPLIERS,
see page 94.



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A Frame for the Fireplace

BY JAMES C. MASSEY AND SHIRLEY MAXWELL

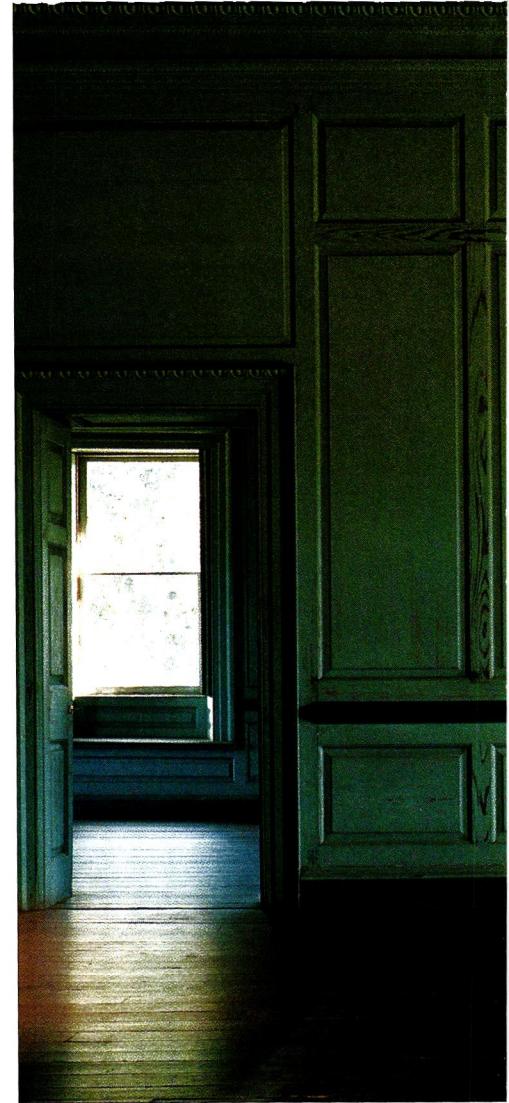
The stylistic history of mantels.

This elaborate, High-Victorian mantelpiece at the Flavel House in Astoria, Oregon, has all the hallmarks of its era, from mirrored overmantel and cagelike shelves for ceramics to a mantelshelf, coal grate, and decorative tile surround. English tiles were a major export and adorned many American fireplace surrounds.



PAUL ROCHELEAU

Drayton Hall, near Charleston, South Carolina, is famed for this 1792 Georgian fireplace. Enriched with marble surround, moulded mantelshelf, and richly decorated and pedimented overmantel, the fireplace is set in a fully paneled wall.



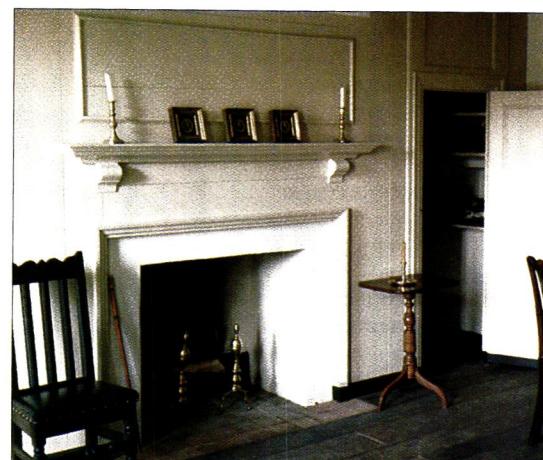
Throughout our history, we have had a love-hate relationship with our fireplaces. Love that cozy look and feel; hate the mess and work. Mantelpieces, on the other hand, are more likely to fall into the pure-love department.

Mantelpieces—the various assembled components that make up the ornamental front of a fireplace—could be seen as the fancy outer dress of the home heating apparatus—the wood, stone, or iron equivalents of mink coats and designer gowns. The mantelpiece (also called chimney piece) is often the single interior element that sets the tone of the house and announces its architectural provenance, its age, and the prosperity, tastes, or aspirations of its builders and owners. Mantelpieces command attention, and as any interior designer worth the price of ASID membership will tell you, a room with a mantelpiece is a room with a Focal Point.

In the American colonies, mantel-



Below: This common, early 18th-century type fireplace from Harriton in the "Welsh Tract" in Bryn Mawr, Pennsylvania, has a simple surround, simple mantelshelf, and an overmantel panel.



JAMES C. MASSEY

pieces were at first simple and utilitarian elements that befitted the hardscrabble life of the earliest settlers. Mantelshelves—handy spots to place useful or decorative objects—generally came later. In the 17th and early 18th centuries, heavy, rounded bolection mouldings often surrounded the firebox opening in the brick or stone chimney, which was typically set into wood-paneled walls. The chimney breast was hidden by flanking cabinets and enclosed staircases that formed a continuous wall surface. Fireplace surrounds were of brick, and hearths were of brick or stone, but there was often a fancy cast-iron fireback (now an expensive piece of folk art) that protected the bricks at the back of the fireplace opening from the fire's heat.

Later, as the Georgian style drifted across the Atlantic from England in the 1750s and 1760s, more elaborate, formal treatments for walls, windows, doors, and mantelpieces appeared. Paneled walls and mantelpieces were now often painted.



Left: The white marble fireplace with a round-arch opening topped by a marble shelf is a basic mid-Victorian design. Also typical are the cast-iron coal grate and surround and the large mirror. The ornate carved decoration on this mantelpiece in the front parlor of Stanton Hall in Natchez, Mississippi, is unusually fine and distinctive.

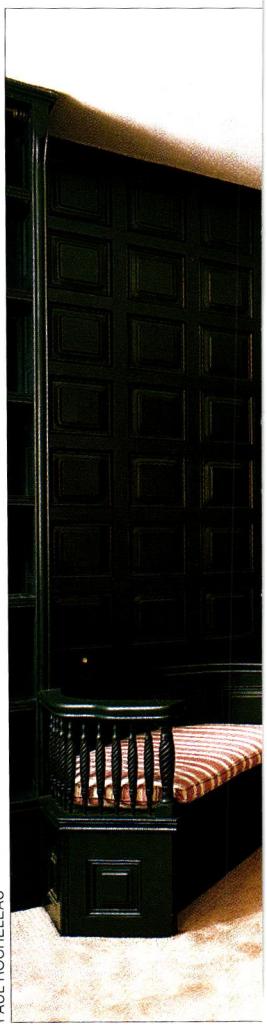
PAUL ROCHELEAU

A refined Georgian mantelpiece with ornamented frieze below the shelf sets off the parlor at Kenmore in Fredericksburg, Virginia. Above is a plaster crossetted overmantel with a decorated oval centerpiece—a rich contrast to the simple moulded firebox surround. Plain versions were often called landscape panels, but they held family portraits as often as scenic paintings.

PAUL ROCHELEAU



PAUL ROCHELEAU



A mantelshelf with garniture and a large painting replace the overmantel over the Gothic Revival Tudor arch fireplace at the 1853 Willows in Morristown, New Jersey.



JAMES C. MASSEY

Large, pedimented overmantels of wood filled the space above the fireplace opening all the way to the crown moulding below the ceiling. Crossetted, or “eared,” insets over the fireplace provided a perfect spot to display paintings. In the better houses, mantelpiece pediments often were as imposing as those on the doorways. In fact, it is surely no accident that mantelpieces so often resemble doorways, for they are indeed portals of a special kind.

Faux painting became common in this period, as marbleized or “grained” wood mimicked the real thing on mantelpieces. Toothlike dentil moulding edged the undersides of mantelshelves supported by consoles.

The Federal period from 1785 to 1825 saw lighter treatments for mantelpieces, as well as for other architectural elements, while the grandiose overmantel of the Georgian era became far less common. The mantelpiece was typically composed of a broad, decorated frieze, or band, below the mantelshelf, with pilaster trim or

Left: One of the better Victorian innovations was the recasting of the inglenook into a cozy and attractive gathering place. H.H. Richardson's inglenook fireplace at the Ames Gate Lodge in North Easton, Massachusetts, is a prime example.



JAMES C. MASSEY

Below: The entrance-hall fireplace in the Manor House Inn, in Cape May, New Jersey, is molded brick. Popular at the turn of the 20th century, the material often evokes an Arts & Crafts quality, although it is also used in Colonial Revival houses.



JAMES C. MASSEY

colonettes at either side of the firebox. It might be made of wood, marble, or a marble look-alike such as Coade stone (an English cast-stone product). Decoration was graceful and slender, with applied neoclassical motifs such as swags, garlands, and urns often set into rectangular or oval plaques in the frieze above the fireplace or in slim, paneled pilasters beside it. Egg-and-dart, triglyph, and oval sunburst motifs in plaster or wood embellished the mantelpiece. This type of Adamesque ornament, named for the influential 18th-century English architects Robert and James Adam, was as popular in America as it was in London.

In the 1830s and 1840s, Greek Revival motifs included fluted, reeded, or plain columns with blocky bases and capitals. Ornament was bold, rectilinear, and relatively flat, incorporating such familiar motifs as the Greek key design in broad friezes. The construction of mantelpieces echoed the post-and-lintel structural sys-

tem of the Greek temple, and massive mirrors often replaced the big overmantel of earlier years. Fireplace surrounds might be of marble or marbleized wood. Black marble with white or cream graining (or, often, faux marble painted on wood or slate) was a favorite mantelpiece material. The best houses, however, were likely to have mantelpieces of white marble.

The 1850s and 1860s ushered in Victorian design influences—heavy arches defining the opening of the firebox and heavy moulded paneling of marble or iron on the surrounds. Elaborately decorated iron fireplace inserts were common, and coal grates by now had almost replaced the earlier wood log and andiron arrangement, especially in the East.

After the Civil War, High-Victorian design in the Gothic Revival, Eastlake, Aesthetic Movement, and Queen Anne styles brought a truly dizzying panoply of ornament to the American mantelpiece. The towers and columns, brackets, bibelot

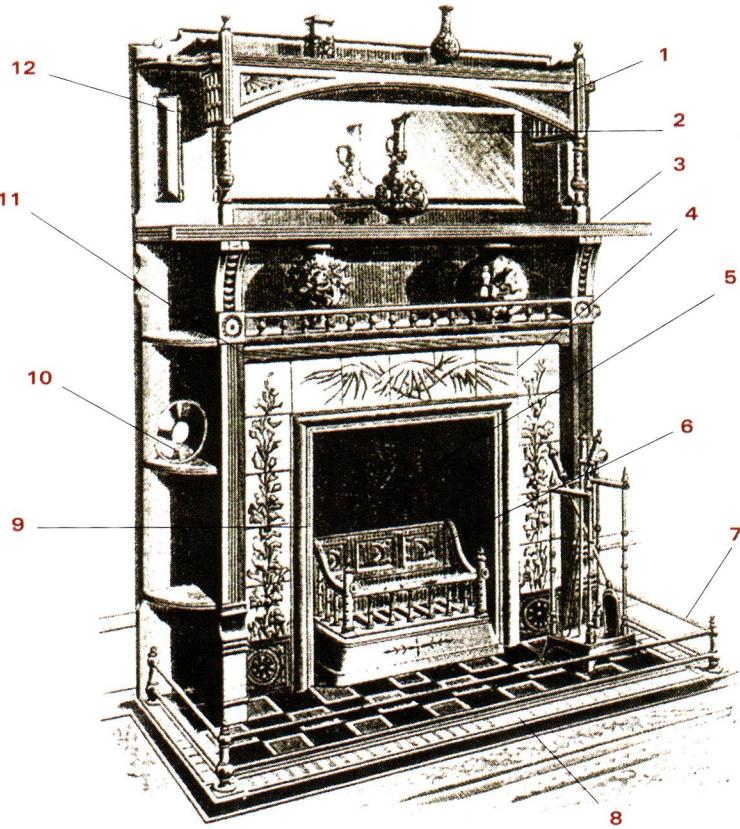


JAMES C. MASSEY

The Greek Revival style made wide use of neoclassical fireplaces in veined black marble, usually with pilasters of columns supporting the frieze and mantelshelf, as seen here at Boisaboin, (circa 1840) in Madison, New Jersey. Mirrors were frequently placed on the shelf with the appropriate garniture and oil lamps.

Deconstructing the Mantelpiece

Many late 19th-century mantelpieces were ordered from catalogs and typically composed of these elements.



1. Arch with spindlework ornament.
2. Overmantel mirror (or wood panel, plaster, or painting).
3. Mantelshelf (for decorative objects called garniture, or candles and oil lamps at earlier dates).
4. Decorated tile surround (also sometimes found in marble, brick, or plain tile in 18th and 20th centuries).
5. Firebox (the combustion chamber).
6. Iron coal grate (replaces earlier andirons used for wood fires).
7. Fender (to keep burning coals inside and people outside the fireplace).
8. Decorated tile hearth (also found in stone, brick, or plain tile).
9. Cast-iron firebox casing (generally used in the late 19th century).
10. Side shelves (a late Victorian conceit to contain yet more bric-a-brac).
11. Pilasters or columns (used to visually support the mantelshelf).
12. Decorative étagère or "cage" (more shelves for objets-d'art).



JAMES C. MASSEY

piece. The comfortable inglenook was still important, and in the more open, flowing Arts & Crafts house, it made more sense than in the closed-off rooms of the earlier Victorian years. Beautifully worked hardwood, stone, and brick mantelpieces, usually with simple mantelshelves, featured tiles in medieval or figural patterns or with luminous new color glazes on surrounds and hearths. Copper fireplace hoods, a throwback to early days, were incised with aphorisms exhorting virtue and duty.

Late in the 19th century, there was a tendency to use mantelshelves as the focal point of a room even when there was no accompanying mantelpiece—and even when there was no fireplace! Old fireplaces themselves often became the receptacle for wood- or coal-burning stoves. Many an old house has a mysterious mantelpiece—pilasters, shelves, and all—where there was obviously never a chimney, a flue, a fireplace, or—a dead giveaway—a hearth.

In the 20th century, the fireplace continued to serve as a dreamlike emblem of the happy home. Colonial Revival houses relied heavily on the simpler designs of the

shelves, and beveled mirrors of the eclectic Victorian era all added emphasis to the mantelpiece—ironically, at the very time central heating was making the fireplace redundant as a source of home heating. Chimney pieces with rounded openings and curving mantelshelves were executed in white marble, faux-painted marbleizing, plain slate, or metal.

At the height of the Queen Anne style the hearth served mostly as a symbol of family solidarity and prosperity. The inter-

est in medieval architecture, decoration, and craftsmanlike values that overcame this intensely mechanical age led to the phenomenon of a Victorian version of the medieval great hall. The stair hall became the site of the grandest mantelpiece the house had to offer, and inglenooks (chimney corners) were in high vogue.

The Arts & Crafts Movement of the late 19th and early 20th centuries was an attempt to simplify life and design, and its influence was strongly seen in the mantel-

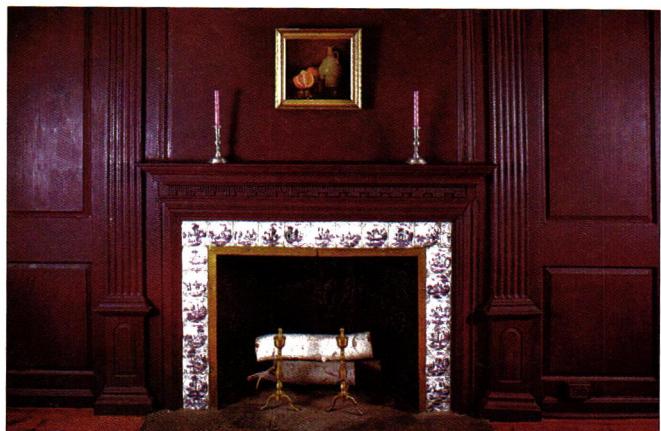
This splendid 1875 High-Victorian mantelpiece was in Philadelphia's Potts House designed by the Wilson Brothers. The tile surround and rich walnut woodwork are outstanding.



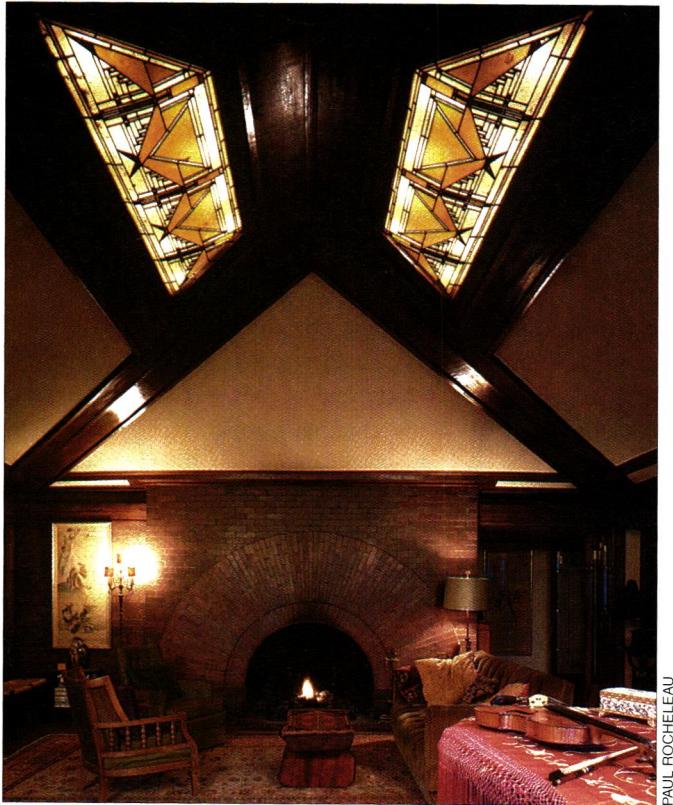
A striking feature of President James Monroe's country house, Oak Hill, near Aldie, Virginia, is a pair of white-marble fireplaces. One is shown here. The house was designed by James Hoban.

JAMES C. MASSEY

This Wethersfield, Connecticut, example is a typical mid 18th-century fireplace set in a paneled wall with full-height pilasters framing the mantelshelf with a plain overmantel panel.



PAUL ROCHELEAU



PAUL ROCHELEAU

Frank Lloyd Wright's masterly hand shines in his 1902 Heurtley House, in Oak Park, Illinois. In the living room a dramatic stained-glass skylight complements a brick fireplace that is unadorned except for its massive, Sullivanesque, arched opening.

Colonial and Federal periods, and while mantelshelves and colonettes abounded, there was scarcely an overmantel to be seen. In Prairie School houses of Frank Lloyd Wright and his followers, monolithic brick and stone chimney walls may be of simple fieldstone or glazed brick or tile.

In the mixed bag of so-called Eclectic Revival styles that dominated between the two World Wars, fireplace openings in "Old English" houses might display the familiar Tudor arch, often in narrow light-colored brick, while those in a Spanish Revival house often had a deliberately crude mantelshelf in heavy, dark wood above a simple rectangular or rounded opening edged with red brick set into a stuccoed wall.

In the 1950s, builders of modern houses frequently made room in tiny post-war living rooms for a fireplace—whose presence was announced on the exterior by a looming chimney on the front wall of the house. And in all the decades since, the fireplace and its mantelpiece have continued to draw builders and buyers as irresistibly as—oh, might as well say it—as moths to a flame. ■

Beating the Old Flue



Learning about old houses is a never-ending process. In the past I've sized up many a chimney with a simple "looks ok" or "needs a little repointing," but watching masonry contractors like Marty Naber repair and restore chimneys has given me a deeper understanding of what I'm seeing. Marty taught me that even good eyesight and experience are no substitute for climbing the roof and inspecting a chimney up close. Some chimneys that appear good from the ground are ready to blow over in the next hard wind.

That's what Al and Barbara Jenkins discovered when they bought their 1908 home in Rochester, New York. The prepurchase

inspector suggested that their chimney needed work, an assessment confirmed by their roofing contractor, who recommended Marty Naber for the job. Marty's prescription, however, was more extensive: Take the chimney down to the roof, clean the old bricks, and rebuild it with new clay tile liners, flashing, and flue liners. Watching Marty work became a hands-on lesson in the methods for rebuilding chimneys and caps.

Undoing the Flue

Al and Barbara's three-flue chimney is original to the house and is constructed of long, thin Roman bricks laid in narrow mortar beds. Sometime in the past, the outer wythe (vertical section) of brick had been repointed from the roof up, but the

pointing was shallow so the bricks were loose in their mortar beds. When I arrived, Marty had already begun disassembling the chimney—removing the bricks by hand without force and setting them aside for the next step.

Since Roman bricks are no longer available, Marty cleaned the old bricks with a hammer, chisel, and grinder for later reuse. Recycling brick is not always possible or economical, but in this case, it preserved the architectural character of the house. The clay flue liners, however, were deteriorated from years of flue gas that slowly ate away at the clay. These were easily removed and discarded once the brick was gone.

Before starting to rebuild the chimney, Marty experimented with masonry tints to

BY STEVE JORDAN

Blues

Steps to restoring chimney tops.

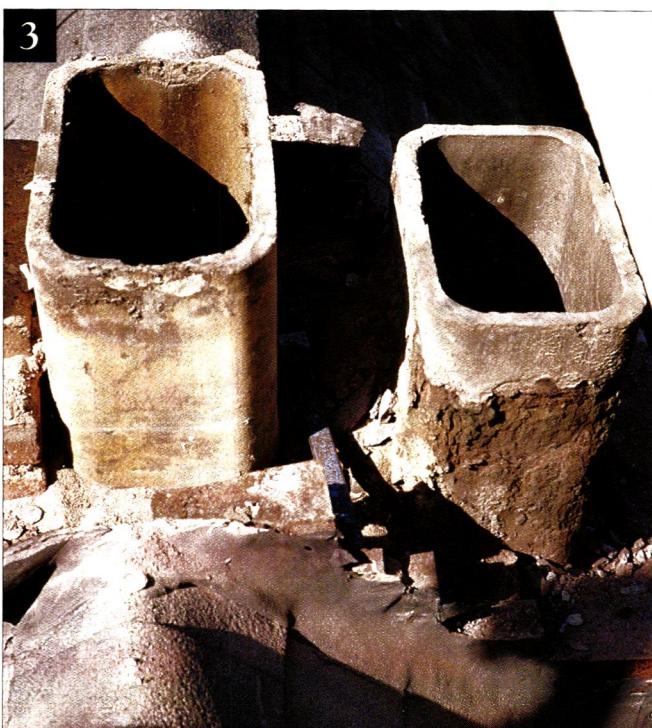
Viewed from the ground, many old-house chimney tops look sound, but it's this above-the-roofline masonry that usually suffers most from weather exposure and flue gases that condense into corrosive liquid.

ALL PHOTOS STEVE JORDAN EXCEPT WHERE NOTED

Marty Naber easily disassembled the chimney to recycle the thin Roman bricks. A shallow repointing job left much old, crumbling mortar in the joints.



The original cap was a piece of stone, now broken, that protected brickwork while it covered the voids between bricks and flues.

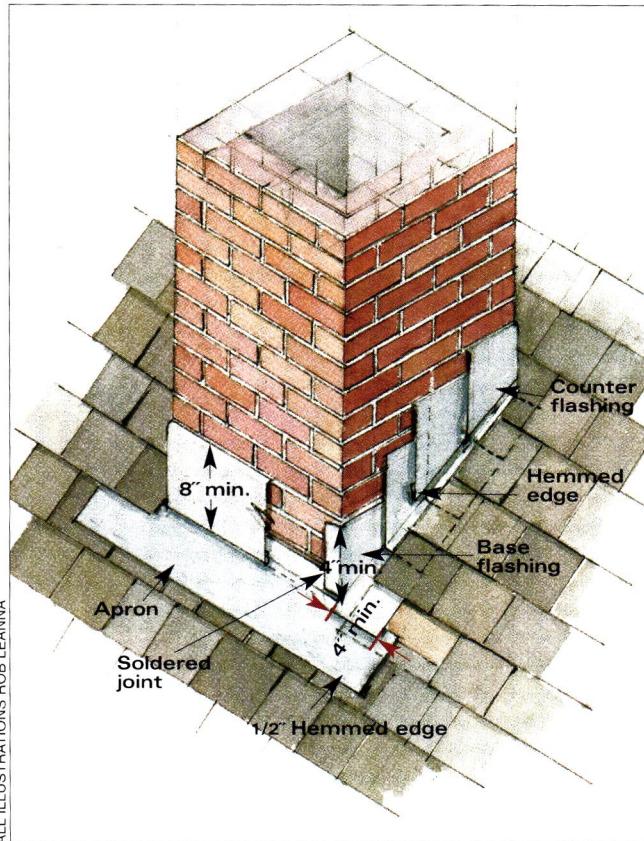


Once the chimney was disassembled, it was easy to see the deteriorating clay tile liners and remove them—down about 36" for one flue.

With tiles gone, Marty begins rebuilding the chimney with the first course of brick at the roofline, just below where he will set the flashing.

Chimney Flashing

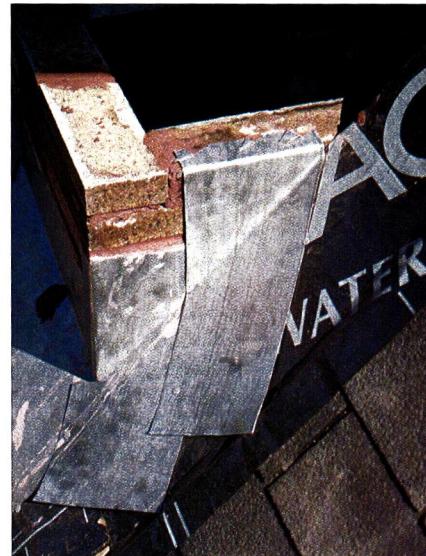
ALL ILLUSTRATIONS ROB LEANNA



Two-piece step flashing can be installed in a variety of ways, but the method shown above is typical. An apron flashing lies atop shingles below the chimney, while pieces of base flashing installed with each course of shingles run up the sides a minimum of 4". Counter flashing set into reglets in the mortar joints then laps over the base flashing.



Marty bends his flashing right at the chimney and forms strips of lead-coated copper into a single piece flashing using his level as a form. Lead coated copper is popular for some roofs because of its grey color.



As each brick course gets another piece of sheet metal, the flashing builds into steps. Note how the metal edge turned into the mortar joint is fashioned into cut-out burrs to anchor into the mortar.

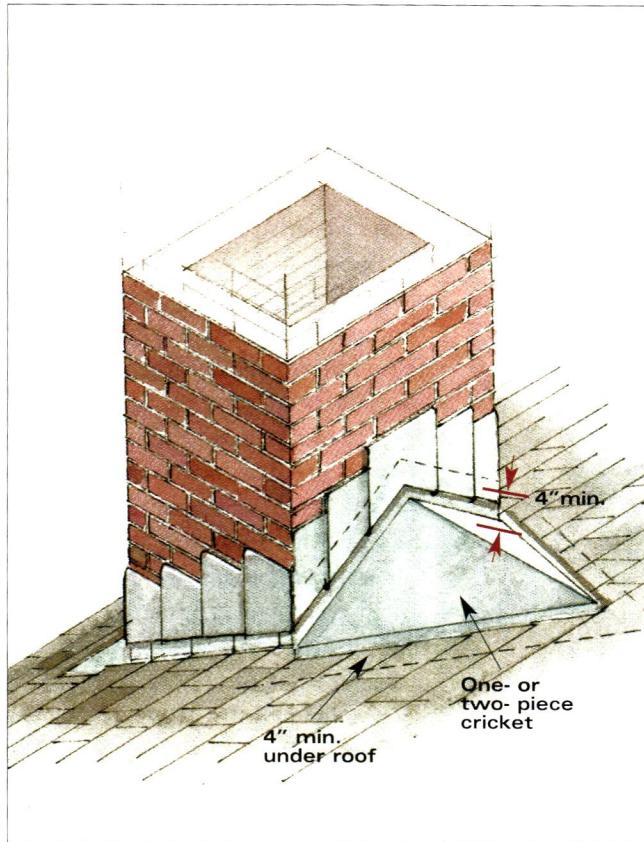
achieve a mortar color that, when dry, would look similar to the original mortar. Marty was also careful to choose a mortar recipe that would be the appropriate hardness. The ASTM type N mortar he chose (approximately 1 part portland cement, 1 part lime, 6-plus parts sharp sand) is typically used with relatively hard 20th-century brick. It is too inflexible, though, for older, soft brick that was common in the 19th century and earlier. A softer formula, ASTM type O (approximately 1 part portland cement, 2 to 2 1/2 parts lime, 8 to 10 parts sharp sand) is appropriate.

When repointing or repairing brick or stone structures, it is important to hire a contractor experienced in historic mason-

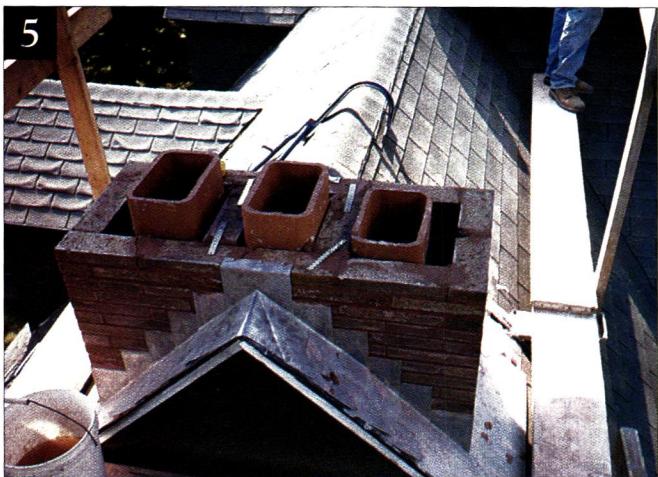
ry. Repointing and reconstruction is a tedious process but, when well done, lasts a lifetime. Remember, the mortar should always be softer than the masonry units (brick, stone, or block). In fact, historic mortar is actually a sacrificial material that absorbs shock and movement. Repairing cracks and deterioration in the mortar joint is normal maintenance while replacing the masonry units is not. When the project requires it, most masons match the color of old mortar with limefast masonry tints, sometimes including white portland cement. In important preservation and restoration work, the original mortar color and texture are best replicated by using sand that matches the original in color and

size. The older the house, the more likely that the sand came from a local creek, river, or quarry. Since every project has different requirements, it's valuable to first research the subject in references, such as the National Park Service Preservation Brief #2 "Repointing Mortar Joints in Historic Brick Buildings" (available online at www2.cr.nps.gov/tps/).

As Marty carefully laid up the new courses of brick, he installed new flashings of 20-ounce lead-coated copper to ensure a waterproof transition between the chimney and the roof. Many sheet-metal craftsmen use a special metal-bending tool called a brake to form flashing, but Marty expertly bends his flashing on the roof



5
Saddle flashing, also called a cricket, is customary to shed rain and snow on chimneys that don't penetrate the roof at a ridge. Saddle flashings extend a minimum of 4" out onto the roof deck and 4" up the chimney, where they are lapped by counter flashing. Large saddle flashings are supported by wood framing underneath.



The basic chimney rebuilt with original bricks and new flue tiles is ready for the corbeled top and cap. Note the completed flashing and the metal ties securing the bricks between the liners.



6
After corbeling out the flared brick top, Marty attaches metal cap forms, then pours in buckets of high-strength, premixed concrete mortar (Quickrete 5000). Wrapping the flue liners with thin, closed-cell foam (the same material used for sill insulation) prevents the mortar from adhering to the tile.



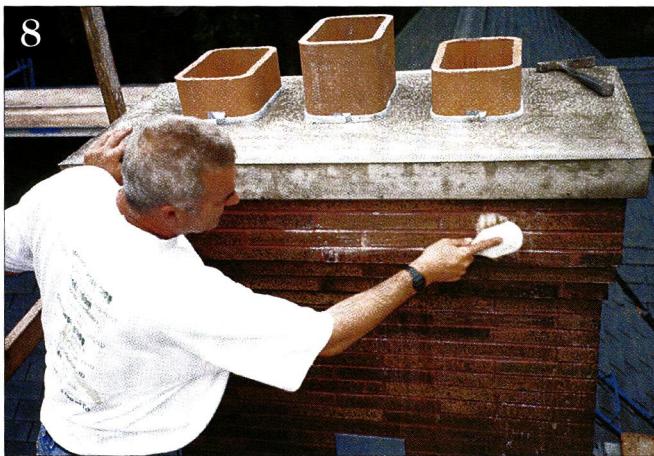
7
When the form is partially filled, Marty inserts lengths of steel "pencil rod" to reinforce the concrete cap. Finding matching clay flue tiles was not a problem on this project. Most of the old sizes are still available, although small dimensions such as 4" x 12" and 4" x 16" may have to be special ordered.

using his level and the rigid edge of the scaffold plank. As the work proceeds, he weaves his metal under the shingles forming the base flashing. Then he forms a short but adequate right angle bend on the counter flashing and bars it on the end with tin snips for grip as he sets it in the mortar joint. As the courses rise, Marty's technique creates a one-piece stepped flashing system. Chimney flashing is also commonly installed as a two-piece system that allows the base flashing to be changed when replacing the roof while still retaining

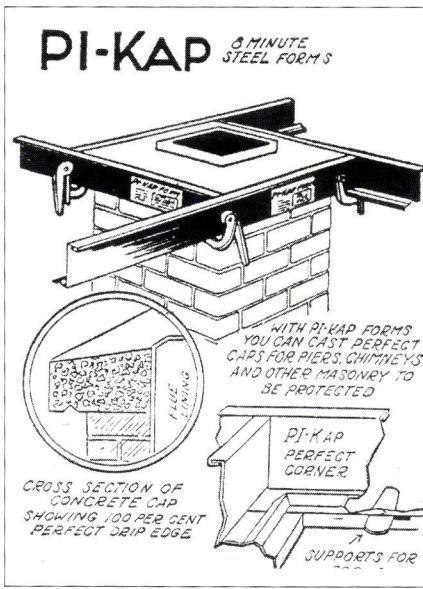
the counterflashing attached to the chimney (see drawing on previous page).

Always choose a mason with the skill and experience to install your chimney flashing. Although roofing, sheet-metal work, and masonry are separate trades, the job should go more quickly and more economically if the mason installs the flashing while the scaffolding is in place and without having to postpone work or wait for another tradesman to arrive and finish. Since a chimney restoration lasts a lifetime, your flashing should, too. Don't be penny-wise but pound foolish by

After he removes the cap forms, Marty cleans the brickwork and cap before proceeding with the final steps, such as cutting the drip reglet under the cap, cutting back the foam, and caulking the joint around the flue tiles.



Right: Today's universal chimney cap forms work essentially the same way as the first versions that appeared in the 1910s. The PI-Kap advertised in 1929 even cast a drip reglet in the cap bottom.



Right: To bring the furnace flue up to code, Marty installed a stainless steel liner by starting at the chimney top and pulling the liner through the flue with a guide rope.

opting for aluminum or galvanized steel flashing; 16 ounce or 20 ounce copper should last 50 to 75 years.

Constructing a Cap

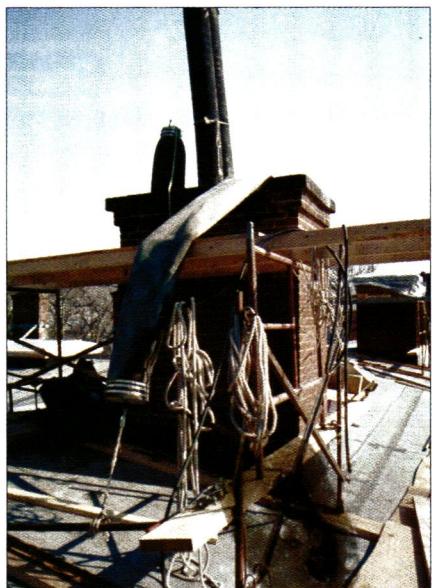
While Marty laid the courses of brick, he installed new replacement clay liners that match and join up with those in the rest of the flue below. As he neared the top, Marty corbeled (stepped out) the bricks to terminate the chimney in a decorative flare.

The original cap was broken, so the last phase of the project was to pour a new concrete cap in its place. To cast this cap, Marty first assembled four angled metal forms around the perimeter of the chimney to hold the wet concrete. Next he wrapped the flue tiles in 1/4" closed cell foam to leave an expansion joint between the concrete cap and the clay liners. Then after laying in a 3/8" "pencil rod" reinforcement bar to strengthen the cap, Marty began pouring a mix of 5,000 psi concrete into the form—one bucket at a time—until full. As the form filled, Marty tapped the sides of the forms to release air bubbles trapped in the mix.

The next day Marty released the forms



Why Flue Liners?



Cast-in-place liner systems form a seamless conduit inside the chimney masonry using lightweight, cementlike materials and proprietary methods, such as this inflatable bladder device.

On a February day a few years ago, my nearly new gas furnace shut down for no apparent reason. After inspecting the furnace and looking for obvious reasons for failure, my HVAC repairman removed the metal exhaust joining the furnace to the chimney to find the flue plugged with small clay shards and dust from the deteriorated clay liner in my old house. Fortunately, my modern furnace was designed to stop firing if the flue gases could not be discharged. Had this not been the case, my house could have filled with carbon monoxide, and we might have been killed.

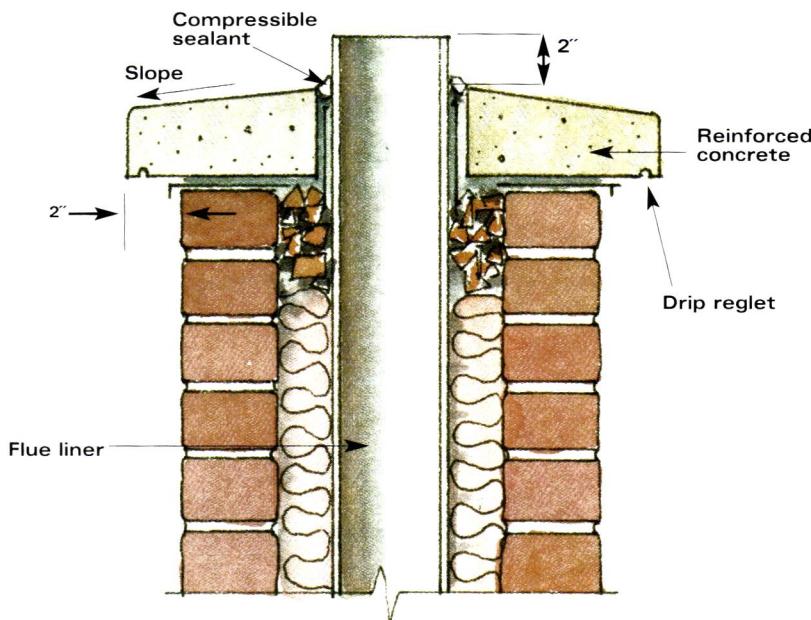
That day I learned, once again, why regular inspections and fire-code compliant flue liners are essential for the safe performance of any masonry chimney. Liners not only protect wood and other combustible house parts from the heat moving in the chimney, but they also protect the chimney masonry from combus-

tion byproducts that can corrode it. Modern high-efficiency furnaces contribute even more to the deterioration of old chimney flues because their exhaust gases—which carry far less heat than former heating-plant designs—condense before they reach the top of the chimney.

There are three main types of flue liners: clay tiles, metal conduits, and cast-in-place systems. Consulting a chimney inspector and assessing the construction of your chimney and the nature of your heating system will determine which is appropriate for your old house. If your furnace is powered by gas, for example, either an aluminum or stainless-steel liner may meet code. If your furnace is powered by fuel oil, you'll need a stainless-steel liner.

Before you embark on lining a chimney, also weigh the option of installing a high-efficiency gas furnace that vents through the foundation wall. —S.J.

Cast-in-place Chimney Cap



from the freshly set concrete. He mixed a small amount of portland cement, sand, and bonding agent and rubbed it into the pin holes and imperfections in the surface of the cap. A few days later, he cut back the foam wrapped around the new flue tiles, filled the joints with a durable flexible silicone sealant and applied a coat of sealer (Conproco K-88) to the cap to prevent water penetration. Last, fitting a diamond blade on his grinder, he cut a drip reglet on the under side of the cap overhang to prevent excessive amounts of water from running off the cap and creeping back onto the brick.

Since Al and Barbara's house was fitted with a recent high-efficiency gas boiler, the final step in rebuilding the chimney was to install a metal flue liner in the aging clay flue to meet the building code. Marty and his crew prepared the top quality, 316 TI-alloy stainless flexible liner on the ground and attached a messenger line that would help pull it through the chimney. When finished, the chimney was ready for another generation or two of heating in Rochester winters. ■



A Clearer View of

Floor Finishes

BY PETER AND NOELLE LORD



To enhance the warmth of this original 1830s native pine floor, while touching up occasional scratches from dog nails, the owners used a tung oil-based penetrating finish over pine-colored stain.



Picking a floor finish means weighing aesthetics against the realities of maintenance. The authors' linseed-oil finish on their ash floor is museum accurate, but it may need touch-ups in a modern household.

JON CRISPIN

Once you understand the pros and cons of traditional methods and modern products, it's easier to balance history and practicality.

Fanciers of old houses are attracted to the many hand-crafted features that give these buildings their character, and handsome wood floors certainly top the list. Even moderately old houses are likely to have floors that show higher quality installation and materials than more recent houses. Unfortunately, floors are also subject to heavy use so finding a clear finish that is adaptable enough to be repaired yet strong enough to protect the wood from stains and wear—while having the right period look—can be a challenge.

Every finish has its pros and cons, and no one finish is best for every floor type. If you are restoring an existing wood floor or adding a new one, knowing what the finish options are will help guide you to a floor that is compatible with your old house's appearance and practical for your lifestyle.

The Background on Finishes

Before looking at the products on the market, it's useful to understand what finishes might have been on your floors in the past. The earliest wood floors—usually softwoods such as pine—were often never finished. In the North, tight-grained, old-growth Eastern white pine is still going strong in many homes. Often referred to as "pumpkin pine" because it has aged to a warm, amber color, this wide-board, flat-sawn flooring was left natural and maintained by regular washing with water and homemade lye. Later on, these floors may have been finished with linseed oil or hand-

rubbed with wax for color and protection. In the South, flooring was often made from dense, resinous heart pine and left equally bare. Whatever the species, lesser grade wood was commonly used on floors in less important rooms, particularly above the first floor, and usually painted. From the colonial to the early Victorian era, homeowners also enjoyed decorative floors produced by stencilling borders or painting faux mosaics and rugs.

As manufacturing and railroads made paints and coatings more available after 1860, varnish, shellac, and other clear, hard finishes became popular for woodwork. Homeowners enjoyed both the shiny presentation of varnish and the protection it offered for the increasingly popular hardwood floors—particularly oak, which develops a deep, blue stain upon contact with water. Varnish was a product of natural oils and resins until the 1910s when the first man-made resins appeared. The 1960s brought a new generation of tough, synthetic resins and the first wave of exceptionally strong (albeit then plastic-looking) polyurethane varnishes and Swedish finishes.

Finishes by Type

From a technical perspective, floor finishes can be divided into two general types: those that sit on the wood's surface and those that



JON CRISPIN

Historically, paint has always been an option for protecting floors, especially in service areas or second-floor spaces, such as the hallway in this 1775 house.

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For a list of SUPPLIERS, see page 94.

Finishing A New “Old” Floor

Faced with replacing the 1970s man-made flooring in our kitchen—the high-traffic, main drag in our multipet household—we searched for durable materials that would still produce an authentic, country wood-floor look. Pine boards were too soft, but after finding a source for 8"-wide ash flooring—the same hardwood used for baseball bats—we set about researching finish options.

We are not big fans of sheen, and with a dog tearing around, we wanted a finish that would not scratch and could be spruced-up easily. We wanted a penetrating finish that would allow the wood to mellow naturally. Peter found an 18th-century recipe based on linseed oil, turpentine, and coal tar for color. We are always willing to experiment so we got out the double boiler.

Our mix was 4:1 boiled linseed oil and turpentine with tar added to taste. Coal tar is a bit difficult to find so we used roofing tar. Heating the concoction allowed for deeper penetration in the wood and made it easier to work with. These are all combustible materials, so we took proper safety and ventilation measures.

PHOTO THIS PAGE JON CRISPIN

First we flooded our unfinished floor with the mixture and let it sink in for 20 to 30 minutes. Then, using a

window squeegee, we removed the excess and wiped the floor with soft cloths.

Next we sprinkled ground pumice stone powder over the floor—picture confectioner's sugar on a chocolate cake!—and rubbed it in by hand using soft cloths.

Making a slurry of pumice and finish mixture and working with the grain, the pumice-powder finish sands the wood surface and leaves it smooth as skin. This method also fills the pores in open-grain woods like ash and oak. The process is very time-consuming, however; our 320-square-foot floor took Peter three hours of rubbing. After wiping up excess finish with a clean, soft cloth, we allowed the coat to set up undisturbed for two days.

The second coat was a mixture of just the linseed oil and turpentine 4:1. We followed the same flooding, squeegee, and soft-cloth wipe-down sequence as the first coat, and we let this set up for another day. For the final coat we added one cup of satin spar varnish to one quart of the linseed oil and turpentine mixture (to adjust the sheen) and applied it as before. Getting tired of rubbing, we switched to an inexpensive car buffer and used a terry cloth cover pad to complete the final floor buffing. —P. L. & N. L.



The tar in the linseed-oil finish brought out the rich grain pattern of the flat-sawn ash. Working with a slurry of finish and pumice prevented the polishing from removing the colorant from the wood's figuring.



penetrate the wood. Surface finishes protect the floor by laying on the surface and creating a barrier between wood and the environment. When you touch the floor you are really touching the finish. As wear occurs on the floor, the finish, not the wood, is worn away. These types of finishes include shellac and varnish, and more modern coatings such as Swedish finishes and polyurethanes. Paint, of course, would also be in this category, along with lacquer (furniture finish) and wax.

Surface finishes are basically combinations of resins and solvents. The solvents, which allow the resins to be fluid, evaporate once the finish is applied and leave the resin to set up a film on the wood. Shellac and lacquer work this way. Tougher finishes, such as tradi-

tional varnishes and polyurethane coatings, go through a second stage called polymerization or cross-linking: The resin molecules react with oxygen and bond to form a film that cannot be redissolved by the original solvent. Traditional varnishes and polyurethane coatings will also include some proportion of oil that makes them harder or softer. Marine spar varnish is a long-oil (high oil content) varnish so it is flexible enough to move with wood that is outdoors. Interior floor and woodwork varnishes are typically medium- to short-oil varnishes because hardness is generally more important than flexibility.

Here's what these distinctions can mean when it comes to finishing wood floors. Clear surface finishes tend to have a yellow or

amber hue (the resins) that will darken the wood's appearance and deepen over time. They also have sheen that varies from high gloss (popular for 150 years) to subtler, satin effects (a more recent option produced with additives). Most modern surface finishes set up relatively quickly, and the floor can be used much sooner than it could with their penetrating counterparts. In addition, they form a hard surface that makes cleaning easier but maintenance and repair difficult. Some finishes seem indestructible, but they readily show scratches and aren't flexible enough to make good candidates for, say, a softwood floor in wide boards. Polyurethane in particular is durable but difficult to repair without refinishing the entire floor.

In contrast, penetrating finishes sink into the wood so when you touch the floor surface you are actually touching wood. These types of finishes include linseed oil, tung oil, and various specialty oils such as lemon, walnut, soy, and Danish oil (a mixture of oil and varnish). Linseed oil (pressed from flax seeds) is a drying oil that has been used for centuries to coat wood and stone and, with pigments, make paint. Tung oil (pressed from nuts of the Chinese tung tree) is another drying oil that came to North America about a century ago.

Though tung oil has historically been used mostly for furniture and making coatings, it and other penetrating finishes are favored by some old-house restorers because they are easy to apply and have a low sheen that leaves the floor looking more "natural." Penetrating finishes enhance the natural colors of the particular wood. Though these fin-

ishes are slow to set up (several days), and offer a floor minimal resistance to solvent damage and staining (cleansers, water, alcohol, and urine), most scratches can be repaired by simply recoating the affected area. Another advantage of penetrating finishes is that they are flexible and move with the wood. Some people assume stains are also penetrating finishes, but stains only color the wood and offer no protection. Stains can be followed by other finishes, or even mixed with penetrating finishes, depending upon manufacturers recommendations.

How then do you narrow down the finish choices for your old-house floor? Balance your needs with the attributes of each finish. A penetrating finish may be fine for an 18th-century dining room where preindustrial ambiance is important and traffic is low. In a kitchen, however, the strength of polyurethane—espe-

cially one of the more traditional-looking, oil-modified products common since the 1980s—may be an acceptable compromise on history, especially on a new floor surrounded by appliances. If, say, an oak floor in a Victorian living room has held up well with a classic medium-oil varnish, varnish will continue to do just fine. Whatever your choice, remember it is best to first practice on scrap wood or a test area of your floor to get your desired results. Then keep your wood floors clean, while repairing splinters and loose nails, and they will look their best for many more years. ■

Peter and Noelle Lord operate Peter Lord Plaster & Paint, Inc. that specializes in preservation and restoration of historic surfaces and all plaster systems (207) 793-2957; www.plasterlord.com.



JON CRISPIN

As in many old houses, this strip floor in a bathroom is a later addition, so historical accuracy is much less an issue than the practicality of polyurethane in a wet environment.



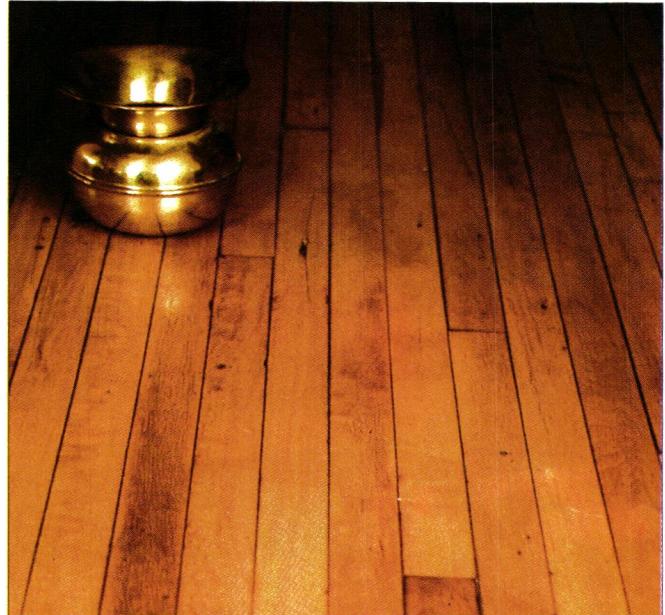
JON CRISPIN

Over the oil finish on this 225-year-old floor lies a coat of wax—a likely find on any floor. Though floor surfaces must be wax-free if any new finishes are expected to adhere, wax is relatively easy to remove with mineral spirits and lots of elbow grease.

Finish wear in high-traffic areas exposes the wood fibers—unattractive and damaging to the actual flooring. Spot finish repairs may be practical until it is time for a total refinishing.



JON CRISPIN



BARBARA FRANKENHAUS

Marine spar varnish was selected for this circa 1900 fir strip floor because it would be flexible enough to move with this soft wood. Though a relatively soft varnish for a floor, it stands up well to dirt, hides scratches, and holds its high-gloss sheen.

BY PAUL KELSEY WILLIAMS

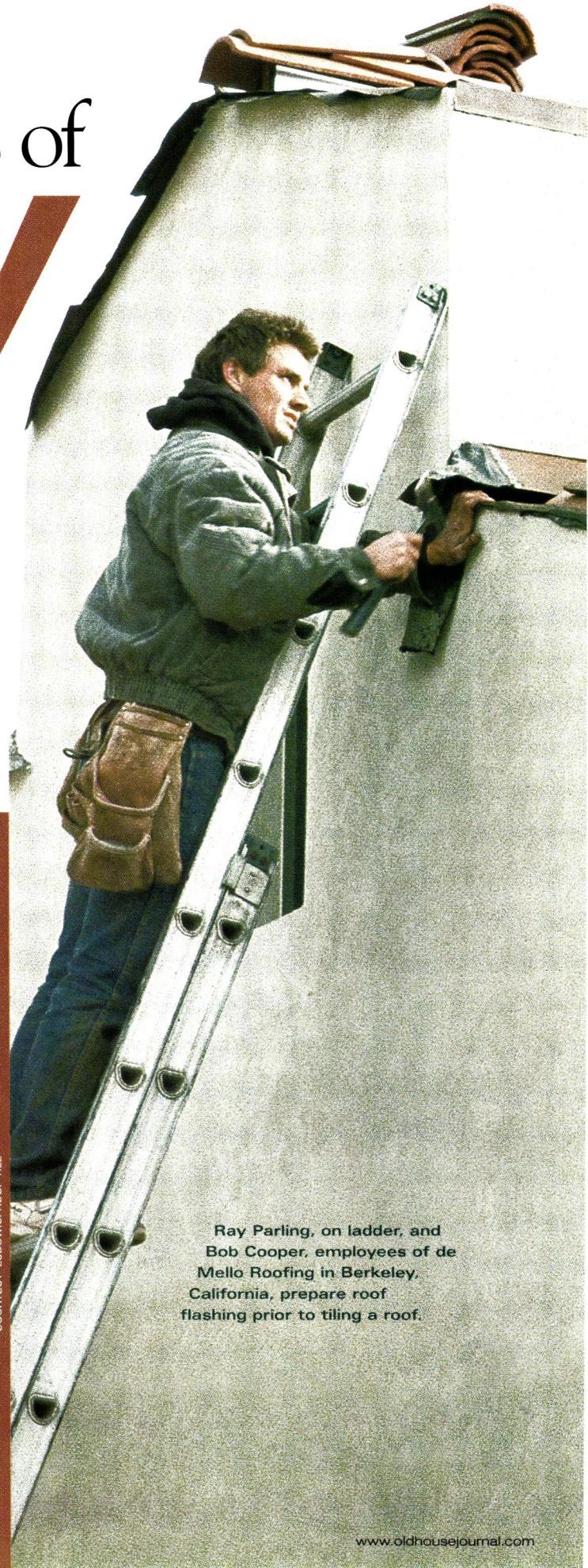
Crowns of Clay

**Unlike feet
of said
material,
clay roofs
can be
trusted to
last, with
just a bit of
attention.**



COURTESY LUDOWICI ROOF TILE

Rustic-style flat slab shingle tiles work especially well with stone, brick, or weathered wood exteriors. Dating to provincial England and France, they are flat slabs, sometimes weathered. Shown here is "Calais" from Ludowici, a fish-scale-shaped tile in a three-color blend.



Ray Parling, on ladder, and Bob Cooper, employees of de Mello Roofing in Berkeley, California, prepare roof flashing prior to tiling a roof.



Clay tiles make an appealing roof because of their varied styles, colors, patterns, and profiles. The fact that they've been used to cover abodes since the Neolithic age, or about 12,000 years ago, is testament to both their durability and their adaptability to changing architectural styles.

A properly maintained clay tile roof can easily last 100 years or more, which gives it one of the longest life expectancies for roofing materials used today. However, tile roofs are also inherently fragile when not maintained. That means inspecting the roof annually, perhaps with high-power binoculars or from a friendly neighbor's upstairs window, and replacing or repairing any tiles that are loose or broken. Tiles can easily break when an inexperienced homeowner or contractor takes a stroll on the roof or a tree drops a large branch during a winter storm. Before you can begin to search for replacement tiles through architectural salvage or new manufacturers, you should determine not only what shape and type of tiles you have, but also their glazes, colors, and finishes.

Traditional Types, Shapes, and Colors

Generally, there are two types of clay roofing tiles: interlocking and overlapping. Interlocking tiles are designed in pairs so that an extrusion or "lip" on one of the tiles hooks over another, thereby locking or securing two together. They are then nailed onto the roof structure. Overlapping tiles, which can also function in pairs, generally do not have any sort of lip and are simply nailed in place.

Spanish tile is so popular it's almost synonymous with clay roof tile. Once installed the barrel design results in a distinctive pattern of ripples. Most often seen in terra cotta red, it's frequently blended in shades more blue or gold for a sunset effect, such as this "Lavender Sunset" for Ludowici's Impressionist series.



COURTESY LUDOWICI ROOF TILE



PAUL K. WILLIAMS

CAROLYN BATES

It's not always possible to get a perfect match when repairing just a portion of a tile roof. You may be able to "graft" original tiles from an inconspicuous spot, such as behind a chimney, and replace them with the new or salvage tiles.

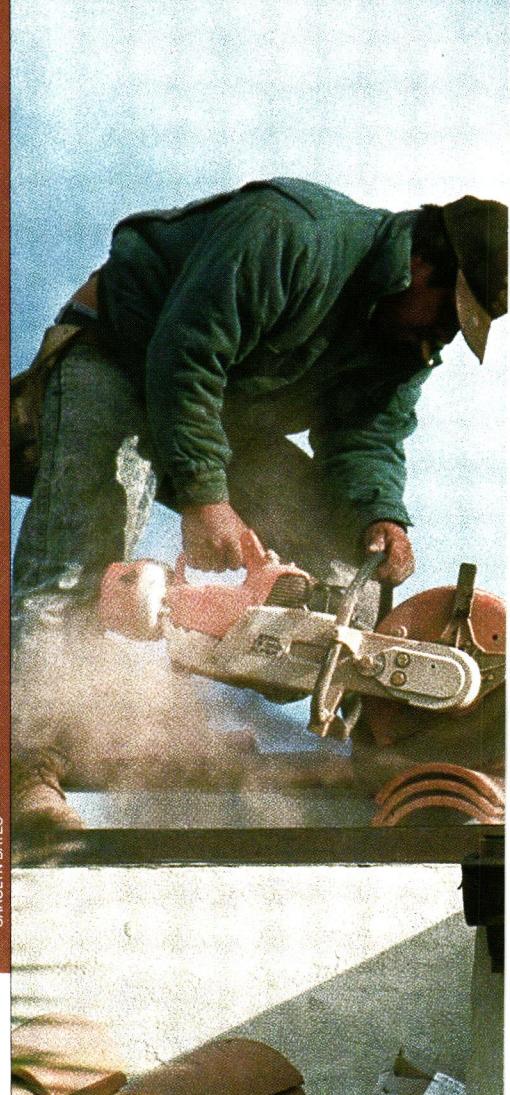
Right: The 1892 Tourosky mansion in Northwest Washington, D.C., sports two tile shapes. Those near the edge are both decorative and purposeful—they stop snow and ice slides.



PAUL K. WILLIAMS

De Mello employees Pedro Don Diego, left, and Jose Robles trim barrel tiles.

CAROLYN BATES



There is a variety of clay tile shapes, but essentially two types: pan tiles and flat tiles. Pan tiles are perhaps most common. They have a half rounded or S shape, are laid face up and face down, and are often referred to as Spanish or Barrel Mission tiles. Flat tiles can be completely plain and flat and, like roofing shingles, can overlap one another with variations on a slight center ridge or other adornment. Any of the standard tile shapes may be known by regional names, which makes it

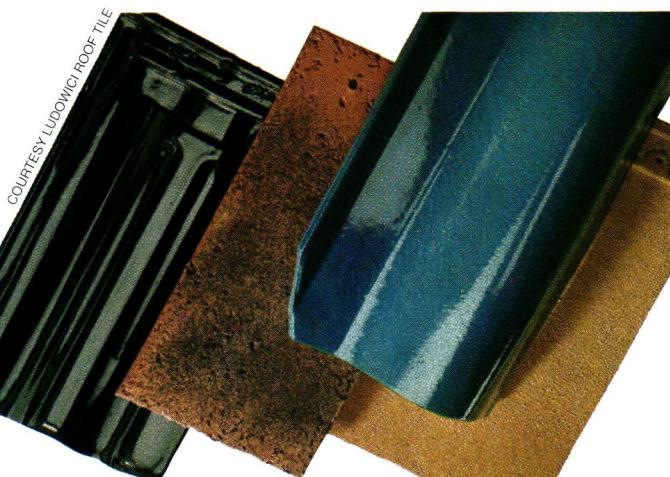
important to bring or send samples to your potential supplier. Other materials produced to simulate clay add to the confusion of what tile you may have on your roof. They include stamped metal and dyed concrete, which tends to be much thicker than clay and more susceptible to fading.

As with floor or wall tiles, those that cover most of the flat surface of the roof are called field tiles. Specially shaped tiles for valleys, eaves, along dormers, and the ridge

of the roof are finish tiles. Birdstops are often used at the roof edge to prevent birds and bats from nesting in the rounded opening of the tiles.

Terra cotta is the color most commonly associated with historic clay tile roofing. Its reddish color comes from the large amount of iron oxide found in the clay but can vary a lot, with shades of orange, black, and brown brought out during the firing process. Lighter colors can also be produced depending on the clay source, and all were often carefully mixed to create a roof surface with varied colors. When a more uniform color was desired, glazes were applied to the clay before firing, which produce colors ranging from yellow and green to solid glossy black.

From left: French; Provincial, a rustic flat-slab single tile especially appropriate to French provincial and Tudor dwellings, popular since the early 1900s; Spanish; Classic tile, an interlocking tile with a surface that varies from smooth to sanded.



Studying Your Roof

If you're contemplating removal of a few or all of your clay tiles, it helps to have a basic understanding of reasons they might have



Plants in any gutter can grow quickly, with roots (or stems in the case of ivy) loosening tiles and causing them to crack or break.

PAUL K. WILLIAMS



A missing ridge tile invites water or ice to penetrate under the remaining roof tiles below it.

PAUL K. WILLIAMS

failed. Clay tiles are heavy and require more structural support and underlying sheathing than average shingle or metal roofing. They fail most often due to a breakdown of either the wood sheathing on which they are laid or their fastening system. Start by looking at how they were originally attached to the roof structure. Generally, all clay tiles are laid on continuous wood sheathing and nailed along vertical or horizontal "nibs," laths, or battens.

Early clay roofs were laid directly on laths and battens secured to the rafters so that the tile is visible from the attic space, and some later applications utilized a copper wire tied from the tile to the wood battens. Holes in the tiles allowed for a copper nail or hanger to protrude, leaving the tile hanging loosely and vulnerable to breakage in freeze/thaw cycles. Carefully examine the nails holding the tiles onto the roof to determine if they are corroded by tannic acids common in oak sheathing or battens.

As with any type of roof, properly maintained downspouts and gutters are essential to keep water and ice from seeping under tiles. Clay tiles, especially early handmade examples, can vary greatly in quality. For instance, efflorescence of soluble salts on the surface may indicate that a tile is excessively porous as a result of under-firing during the manufacturing process.

Immediately replace badly chipped, cracked, or broken and missing tiles to prevent moisture from penetrating the roof's structure, which can lead to a costly renovation job requiring total tile replacement.

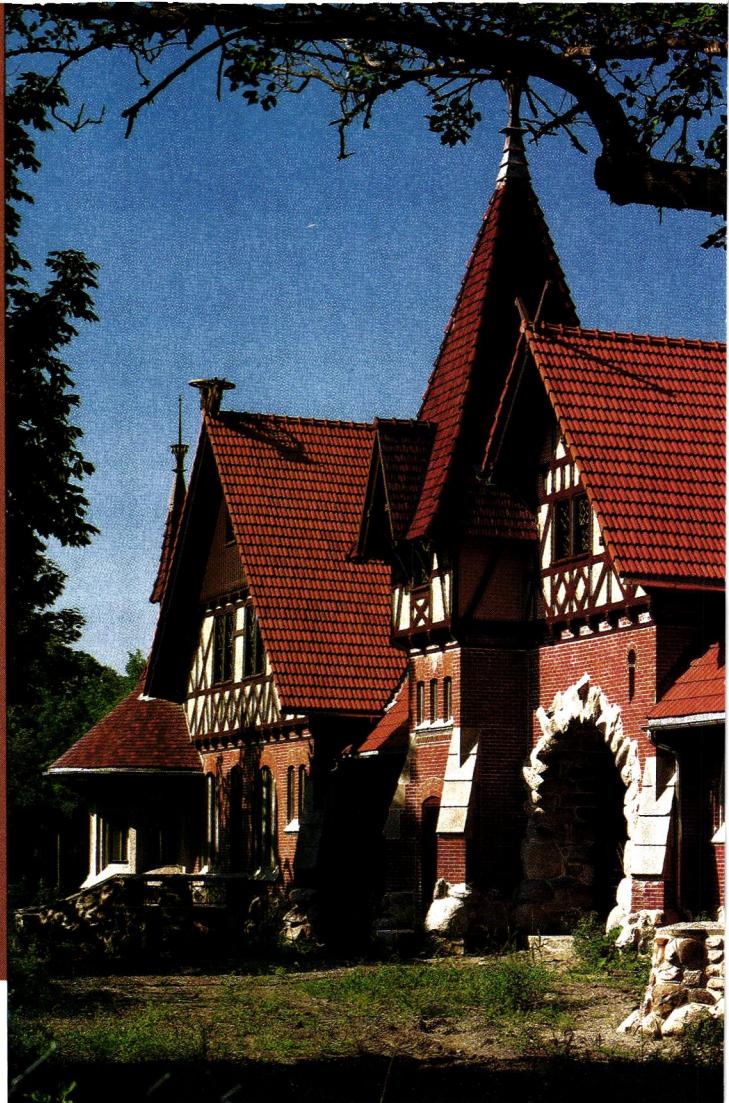
Repairing Broken and Missing Clay Tile

Once you've targeted tiles for removal or replacement, you need to avoid breaking neighboring tiles or nearby roof parts. While a careful roofer can generally walk on flat tiles, high-profile pan tiles are more fragile. Lay sheets of plywood, planks, or

even burlap bags filled with sand to distribute weight so you can move about the roof without breaking additional tiles. You may need to remove many tiles in a path leading up to a problem area and number and map them for reinstallation. It's also not unusual for an entire roof to be stripped of its tiles while new battens and fastening systems are installed for the reinstallation of the original tiles.

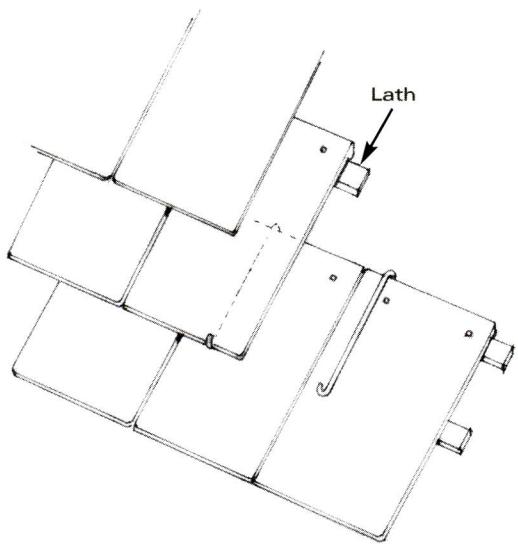
Remove individual tiles with a slate ripper or hacksaw blade inserted under the tile to cut the nail or nails holding it in place. The nail holding the tile is usually not driven all the way to the surface so the tile hangs on the nail and can be easily lifted. If the nail is tight to the surface or its head is wider than the tile hole, you may be able to grind off the head. Don't use the tile itself as a fulcrum to remove the nail, since the force can easily break the tile. Reinstall tiles with copper nails. To reanchor tiles that have damaged nail holes, use a copper strip or

Tiles called pan (curved) and cover (flat) combine the two shapes. These are Roman in a blend of greens, but also come in Greek and Italian variations.

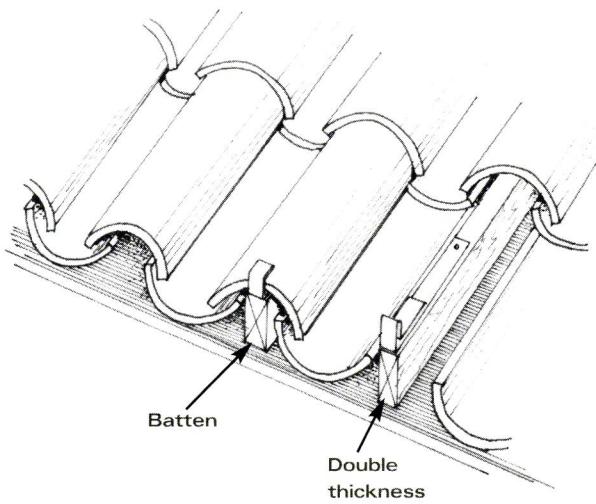


Tile Repair Techniques

(where tiles cannot be nailed)



Flat tiles are often attached to a horizontal lath or to a nailing strip. Single repair tiles can be held in place with a double-hooked stainless steel wire or strip.



Pan tiles are typically nailed or wired along a vertical batten. Single repair tiles can be held in place with a copper or stainless metal tab, bent double at the end, and nailed to the batten.



COURTESY LUDOWICI ROOF TILE

Unusual roof lines require numerous finish tiles of the right shapes. The Humboldt Park Stables in Chicago features a mix of French tiles, which first appeared in the 1890s. Deep "locks" on all four sides and two prominent surface flutes make them especially dimensional, and also provide good drainage.

For a list of
SUPPLIERS,
see page 94.

A HELPFUL REFERENCE

Historic and Obsolete Roofing Tile by Vincent H. Hobbs and Melvin Mann was written to help professionals match old tiles. It contains 254 pages, 700 color photos, a reference section, and a guide to troubleshooting. A graphic arts scale allows for a more precise match.

"tingle" that is nailed onto the roof sheathing and bent around the edge of the tile, much like hangers you may have used to fasten antique plates to a wall.

When repairing a clay tile roof, you should always re-use as many of the original tiles as possible in the most highly visible places in order to achieve a close match in color and shape. You may be able to relocate tiles from less prominent portions of the structure, such as the sides and rear, or behind chimney stacks or dormer windows, to create an authentic front roof, then replace them in these areas with newer tile that might not exactly match the original.

Sources for Replacement Tiles

Many late 19th- and 20th-century tiles are marked on the underside with their manufacturer and the size and name of the particular tile shape. Some of the companies producing tiles today (notably Ludowici and Gladding, McBean) were selling tiles

more than 100 years ago and are a good source for exact matching. Many of these companies, as well as architectural salvage yards, maintain stockpiles of used tile, while others will manufacture a matching customized tile when sufficient quantities are requested. You should order extra tiles to compensate for breakage during installation or transport.

New tiles produced today have even more variations in size, color, texture, and thickness, and not all are appropriate for a historic structure—especially tiles of a bright color with a high-gloss glazing. On the other hand, today's clay tile manufacturers are producing tiles for specific weather conditions, from arid regions to wet and frequently freezing locations, so you may be able to balance your climatic needs with historic authenticity.

Paul Kelsey Williams is president of Kelsey & Associates, Architectural Historians, (202) 462-3389, washingtonhistory.com.

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Re-creating a California

An early 1900s Santa Monica bungalow, gutted in the 1960s, regains its vintage appeal.

This newly restored bungalow (most likely built from a plan book) shines like a jewel among its 1970s apartment building neighbors.



A carpenter once remarked to Gail Howell that a restored house should "look like it done grew there." When you first catch a glimpse of Gail's circa 1910 bungalow, it stands out for the simple reason that it's the only building that looks like it belongs in this Santa Monica neighborhood. Bracketed on both sides by utilitarian

apartment complexes, the tiny bungalow with its lush beds of flowers and cozy front porch swing just begs you to come on up and sit awhile.

The simple beauty of the bungalow is more impressive considering the shape it was in when Gail found it. By the time she arrived in 1997, it was almost completely gutted. The original front porch and stairs were long gone; to enter the house she had

Craftsman

BY J. MATTESEN CLAUS
PHOTOS BY KEN NAVERSEN



Gail Howell has been restoring homes since she was 24. She says she has lost count of how many old houses she's saved from neglect and bad renovation choices.



to shimmy across a board. A former partner of Green Gables Restoration, a restoration consulting company in Southern California, Gail is well versed in the art of reclaiming challenged houses. Gail says she "backed into restoration" after fixing up her first apartment. Restoring houses also gave Gail flexibility while raising her children. Through the years, she has saved several homes from serious remuddling.

Although her original intent was to restore the house and sell it, Gail has decided that this one is a keeper.

For Gail, restoring a house is always an adventure, with each building providing "bread crumbs" to follow on the path to uncovering its history. This bungalow has proved a particularly complex puzzle because there were few crumbs left.

One immediate challenge was match-

When Gail purchased the house in 1997, the interiors were almost completely altered from the original design. One semi-intact piece was the built-in china cabinet. She had the missing cabinet doors and glass replicated.

Through the years, much of the original window glass had been replaced. Gail teamed with Lori Fail of Sunshine Glass to re-create art glass designs throughout the house.

ing the wood and plaster that remained from the original dwelling. In some rooms, Gail was able to replace the quartersawn fir through trading, borrowing, and buying. In the rooms where new wood moulding wouldn't take the stain to match the old she painted the moulding. To replicate the 80-year-old plaster Gail hired plasterer Anthony Durazo, who experimented with modern materials to find a match for its sand-cast finish. By adding silica to his mix, he created a seamless transition between the old and the new.

Looking at the red brick fireplace

today, one would never guess the transformation it has undergone. The original fireplace was buried behind a faux, twisted-log façade. Using a design from a nearby bungalow, Gail worked with a mason to rebuild the fireplace using the original bricks and moved it 8" farther into the room to comply with city code.

Another surprise was the original wood wainscoting. A friend convinced Gail that she would find it hidden under years of paint. The friend was right. To uncover it, Gail had to strip 17 coats of paint, 2 layers of wallpaper, 1 coat of parchment, and 2 coats of stain.

In the case of the colonnade cabinets that separate the living and dining rooms, the bread crumbs became apparent when Gail stripped the walls and revealed the markings where the tops of the cabinets had been. Using an example from an old kit-house catalog, Gail had the cabinets rebuilt, taking care to closely match the glass doors to some found in the dining room cabinet.

Although the dining room's combination china closet and buffet cabinet were intact, the drawers, doors, and glass mirror had been removed. Gail rebuilt or replaced the missing components, again relying on old catalogs. Wherever possible, she tries to



Fashioned after a rug pattern by Gustav Stickley, the linoleum flooring designed by Lori Crogan adds color to this reproduction early 20th-century bungalow kitchen.





find antiques, including hardware, to replace what's missing in her houses. At the end of a project, she purchases reproductions to fill in what she can't replace with originals.

The rosette light fixtures in the dining room were common in early 20th-century houses but weren't up to code because of the contact between the electrical wiring and the plaster. Gail worked with the lighting company Rejuvenation to reproduce fixtures that look authentic as well as meet current codes.

The kitchen posed another challenge; any original details had vanished. Inspired by Jane Powell's *Bungalow Kitchens* the design relies on the traditional Arts & Crafts color palette. But it's the floor that draws the eye. Designer Laurie Crogan looked over Gail's ideas for the floor and developed the linoleum pattern based on a Gustav Stickley rug. Utilizing Forbo flooring company's selections to get the Arts &

Crafts green, ochre, and barn red, Laurie's floor is a lively accent. The real measure of success for Gail, though, is that her granddaughter loves to play on the floor and has even used the floor to learn her colors.

Besides being a model of an early 20th-century kitchen, the room is fully functional. The 1909 six-burner Aristocrat by A~B Battle Creek was restored—including its automatic ignition—by Windsor Williams. The carefully hidden washer and dryer add efficiency while not interfering with the retro style. The undetectable Sub-Zero refrigerator chills out behind a five-panel overlay that blends seamlessly with its surroundings.

Wherever the windows had original glass, Gail kept it. Where previous tenants had replaced the old glass with new, Gail knocked it out and substituted stained glass—again in the California bungalow colors—designed by Lori K. Fair of

The colonnade cabinets were missing. Gail had them reproduced following "ghosts"—markings on the floor and walls—left by the originals.

Sunshine Glass.

All the careful research and thoughtful touches in this bungalow exemplify how Gail has turned her passion for restoration into her vocation. She is eager to share her experience. "When you live in an old house, you are sensitive to the richness that its beauty can bring to your life and the relationships you make while restoring it. It's wonderful to pass on the fund of knowledge I have gathered over the years." ■

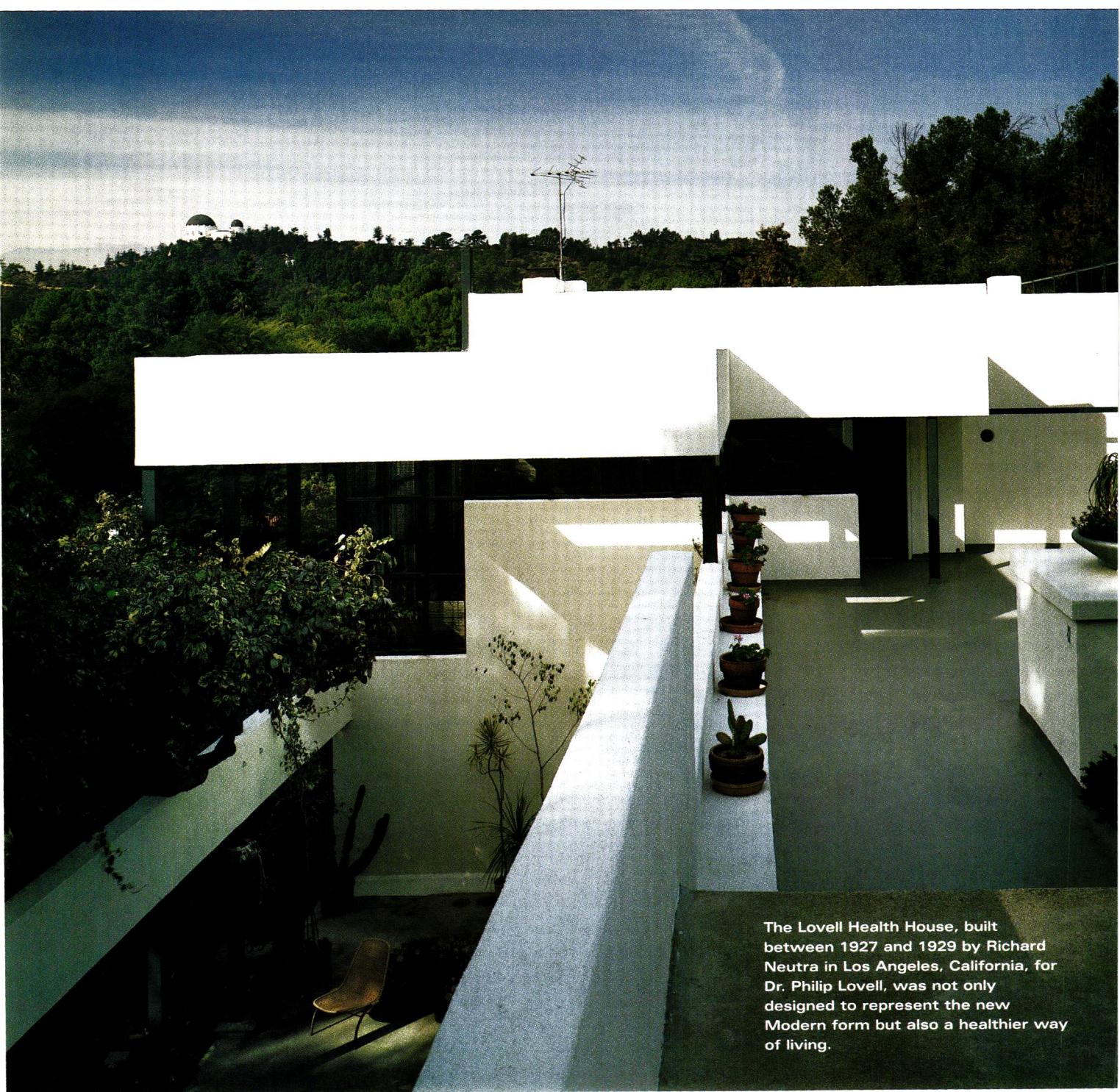
Restoration consultant Gail Howell can be reached at (310) 314-0383 or at gails.howell@verizon.net.

J. Matteson Claus is a writer and aspiring actress living in Los Angeles.

BY TREENA CROCHET

International in America

The origins of the Modern house stem from abroad.

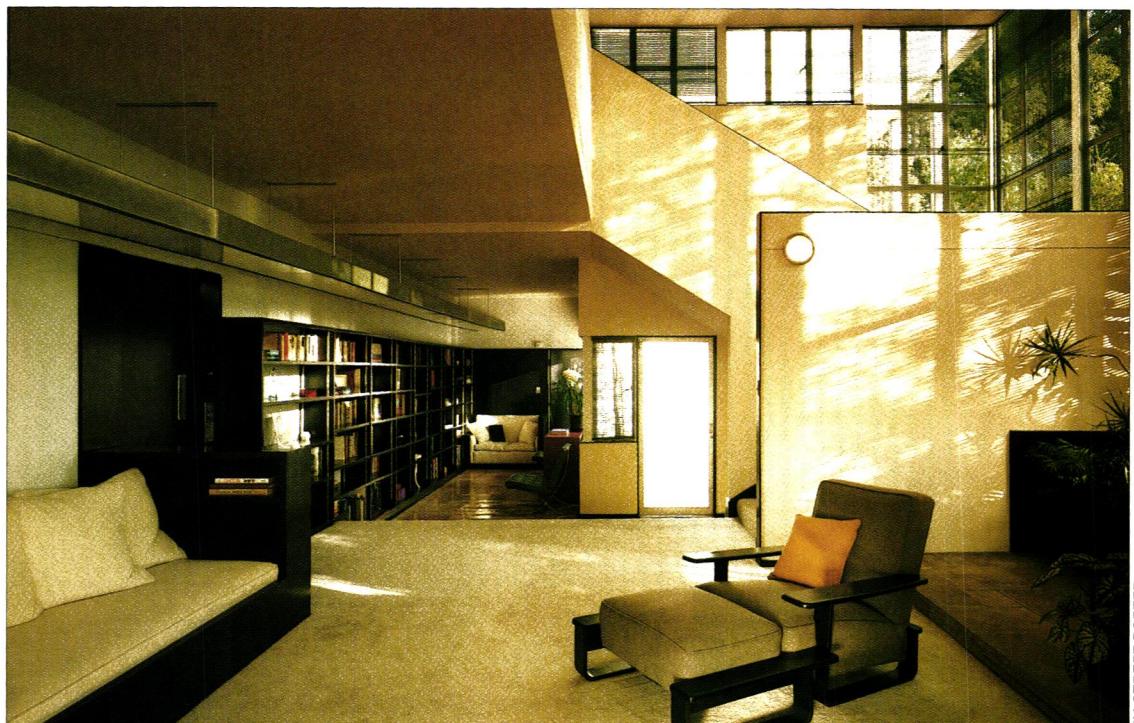


The Lovell Health House, built between 1927 and 1929 by Richard Neutra in Los Angeles, California, for Dr. Philip Lovell, was not only designed to represent the new Modern form but also a healthier way of living.



A later work by Richard Neutra, the 1959 Loring House, builds on the early principles of the Modern house—horizontal form, elegance of materials, open floor plan, and minimal distinction between indoors and outdoors.

TIM STREET PORTER



TIM STREET PORTER

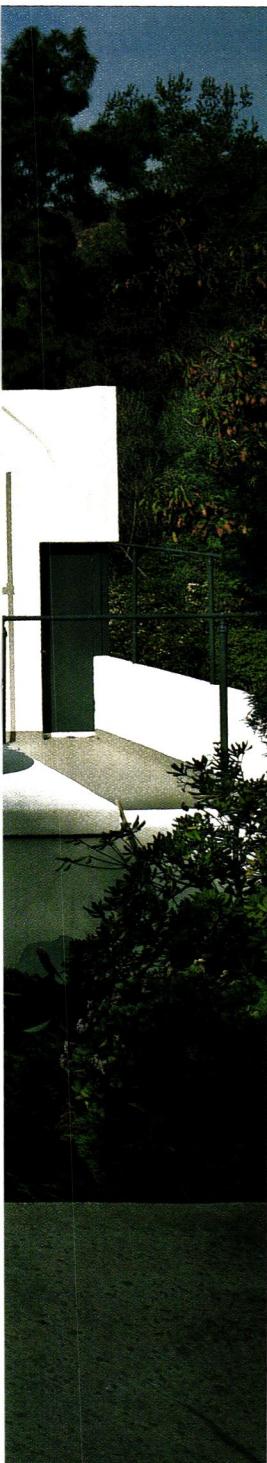
Next time you need to start a good party conversation, throw out the phrase “Modern design” and see what comes back. Someone might tell you about their favorite Frank Lloyd Wright building or another might tell how a visit to Bilbao, Spain, to view Frank Gehry’s design for the Guggenheim Museum was a spiritual experience. Whatever the image, finding a consistent interpretation of the Modern house can be as varied as paintings in the Louvre. What is certain are the influences and legacies that Modern Movement architects from abroad—Rudolph M. Schindler, Richard Neutra, Ludwig Mies van der Rohe, and Walter Gropius—brought to our shores,

changing our residential landscape.

By the end of the 19th century, architects and designers on both sides of the Atlantic fought hard to shed the eclectic tastes of the Victorian era and the falseness of Beaux Arts. Architects wanted to dramatically break from the past and create a new architecture that was representative of the emerging industry and technology. As early as 1850, French architect Eugene Emmanuel Viollet-le-Duc said, “Everything in a building has to have not only a reason but a structural reason.” In 1919, Walter Gropius, founder of the Bauhaus School (dedicated to avant garde design concepts) in Germany, said, “The Bauhaus believes the machine to be the modern medium of design and [the school] seeks to come to terms with it.” Art—includ-

The interior spaces of the Lovell House are clean, open, and inviting. The house is three levels. The entry hall leads to stairs down to the main living room, study, and bedrooms (each with its own sleeping porch).

TIM STREET PORTER





Right: Built by Rudolph Schindler as an experiment in communal living, the 1921 Schindler-Chase House in Hollywood, California, was Schindler's first house design after working with Frank Lloyd Wright. Thin vertical gaps run the length of the concrete walls, allowing for ventilation and light.



ing building design—would be integrated with technology.

Modern Concepts

The first American houses to put these concepts into practice in the 1920s were architect-designed and completely original in appearance. No longer restricted by the influences of a particular country or geographic region, they supplanted vernacular traditions in favor of functionality and progressive use of materials. Architectural historian Henry Russell Hitchcock and architect Philip Johnson, who coined the phrase "International Style" in their 1936 book of the same name, identified the distinguishing aesthetic principles of this new architecture: volume and space enclosed by thin planes and surfaces, regularity as opposed to symmetry, dependence upon the elegance of materials and technical perfection, and fine proportions as opposed to ornament.

In the beginning, these Modern houses were experimental in their design and unconventional in both construction and materials. Poured concrete, structural steel, plate glass, and glass block replaced wood, sash windows, and intricate millwork details, while cantilevered roofs jutted over nonstructural curtain walls supported by thin columns of steel. Although efficient construction based on standardization and component architecture were part of the Modern designers' goal, these concepts were not realized until much later when new manufacturing processes developed as a result of World War II.

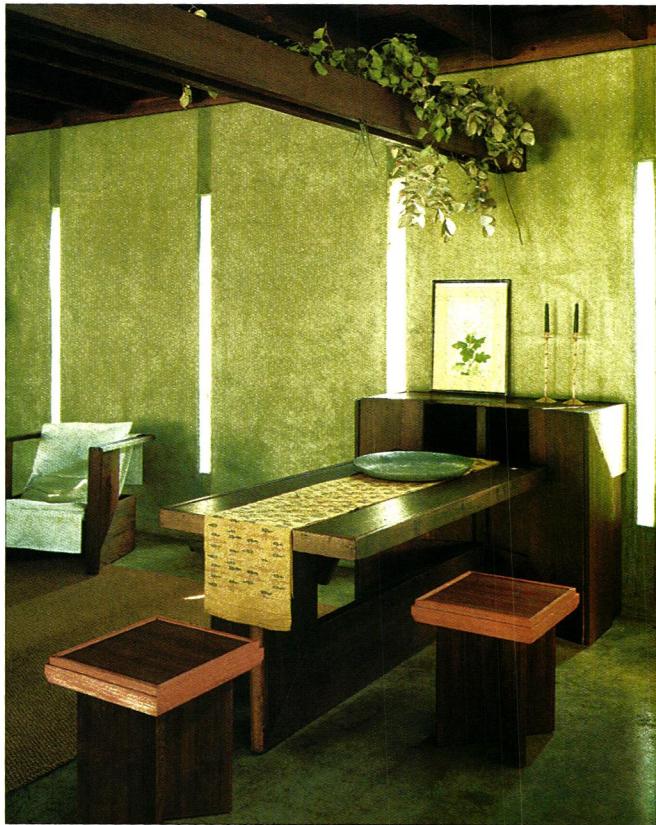
Above: The Schindler-designed furniture in the Schindler-Chase House is mostly built-in. A handsome copper hood graces the fireplace while sliding side walls lead to the courtyard.

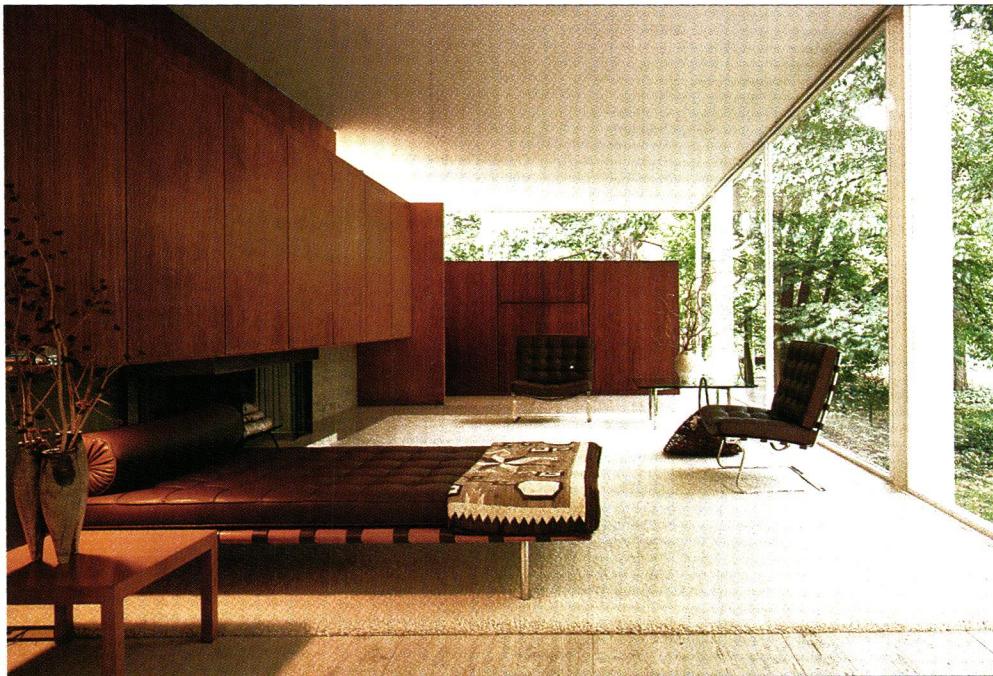
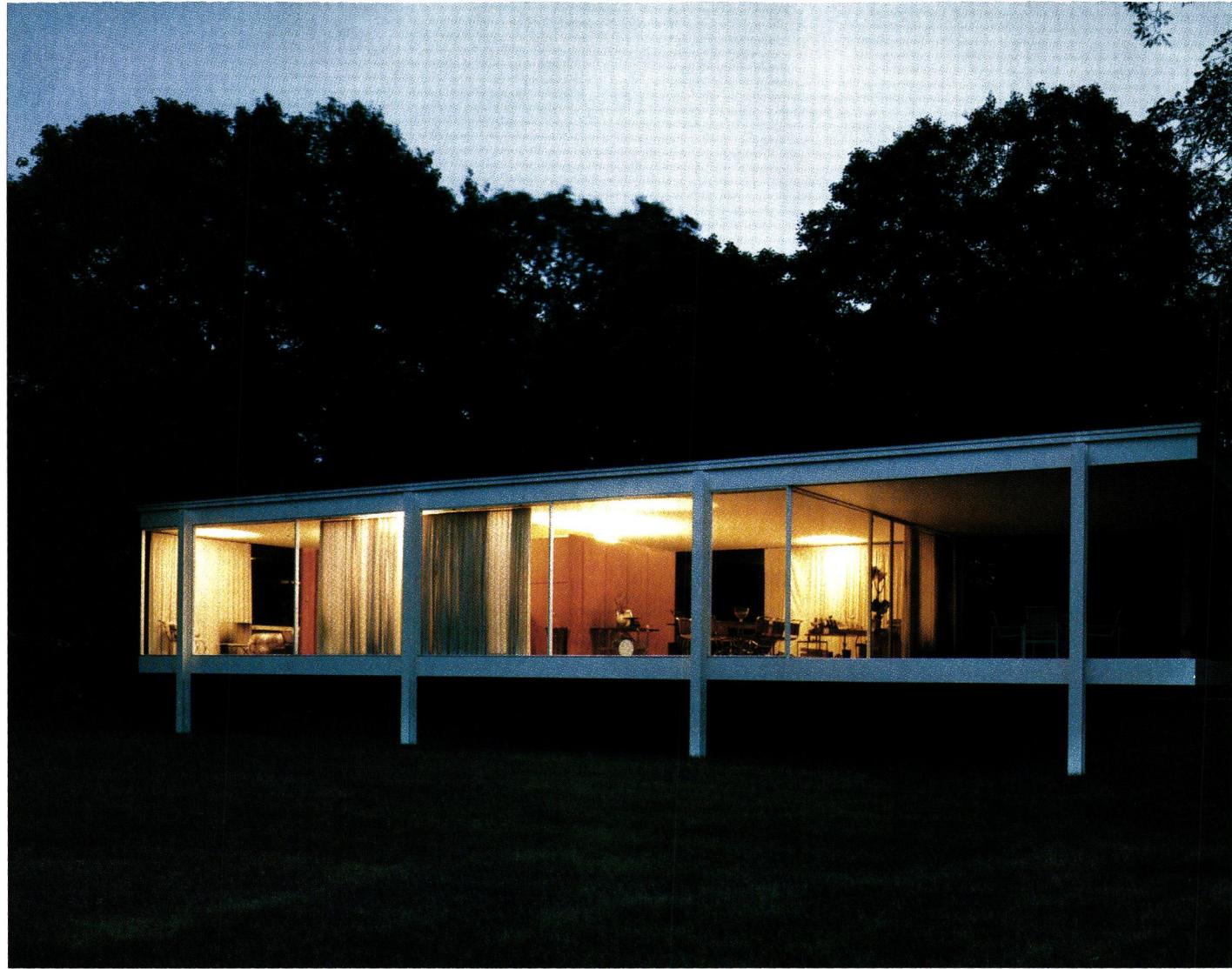
American Beginnings

It's hard to overstate the influence of Frank Lloyd Wright and the impact his early 1900 Prairie-style houses had on Modern architecture here and abroad. His meticulous manipulation of materials, natural colors, and careful orchestration of interior detailing came together to create an organic experience for the occupant. Others followed Wright's lead. As early as 1921, Rudolph M. Schindler—a colleague of Wright's—was experimenting in radical modern forms. Born in Vienna in 1887, he moved to Chicago in 1914 and joined Wright's office in 1917. In 1920 Wright sent

Below: Schindler achieved a Japanese atmosphere in this interior space. The built-in table and stools are redwood. Schindler's slung chair appears for the first time in this house.

Bottom: An outdoor hearth completes the courtyard.





PAUL ROCHELEAU

A wood panel divides the interior space of the Farnsworth House while a chimney takes center stage. Mies designed the furniture.

Schindler to Southern California to oversee the construction of the Hollyhock House, and he stayed. His first house, the Schindler-Chase House in West Hollywood, was built as an exercise in communal living for Schindler and his wife, Pauline Gibling, and Clyde Chase and his wife. Schindler's use of commercial materials to manipulate a space illustrates one of the fundamental approaches of early Modern houses. The walls are made of reinforced concrete and are graduated in thickness from bottom to top to save on material. The 3" vertical gaps between the wall slabs were glassed in or left open for ventilation. Schindler described the house of the future as "a symphony of space forms. Structural materials, walls, ceilings, and floors are only a means to an end. They lose their individual importance and are simplified to the utmost—a simple weave of a few materials articulates space into the rooms."

Vienna-born Richard Neutra, another former colleague of Wright's and an architect instrumental in pioneering the

Left: Mies's Farnsworth House in Plano, Illinois, built in 1946 is his most famous residential work. The house and its surrounding terraces are suspended on steel stanchions. Expanses of plate glass form the walls.



PAUL ROCHELEAU

PAUL ROCHELEAU

Modern Movement in California, believed that the newly designed home should "place man in relationship with nature; that's where he developed and where he feels most at home." The Lovell House he designed in 1927–29 puts Neutra's design philosophy to the test. Terraced into a steeply pitched hillside, the house had expansive plate glass windows, outdoor sleeping porches, and a large outdoor exercise area and pool.

Bauhaus in America

A major figure behind the Modern house was Walter Gropius, who came to America from Germany in 1933 after the Nazis closed the Bauhaus School where he had once been director. Gropius became a professor at Harvard University, heading its architecture department, and from 1938 to 1941 he worked on a series of houses with his friend and Harvard colleague Marcel Breuer. Gropius created designs that borrowed materials and construction methods

from modern technology. His advocacy of industrialized building carried with it a belief in teamwork, standardization, and prefabrication. His design philosophy was to let appearance be the result of the utility or performance of the finished building.

In 1938 Gropius designed a home for his family in Lincoln, Massachusetts, based on principles of the Bauhaus ethic—two being comfort and economy of construction. Symmetry is set aside in favor of an open plan. Spaces spill onto one another to give a sense of freedom and flow. Gropius's fascination with technology and modern materials are evident throughout the house. Plate glass walls offer views year-round of the home's natural setting, glass block provides both light and privacy, and light fixtures are made of chrome-plated steel. Calling on traditional New England building methods, the exterior cladding is vertically jointed board painted white.

No less influential was another German expatriate Ludwig Mies van der Rohe. Born in

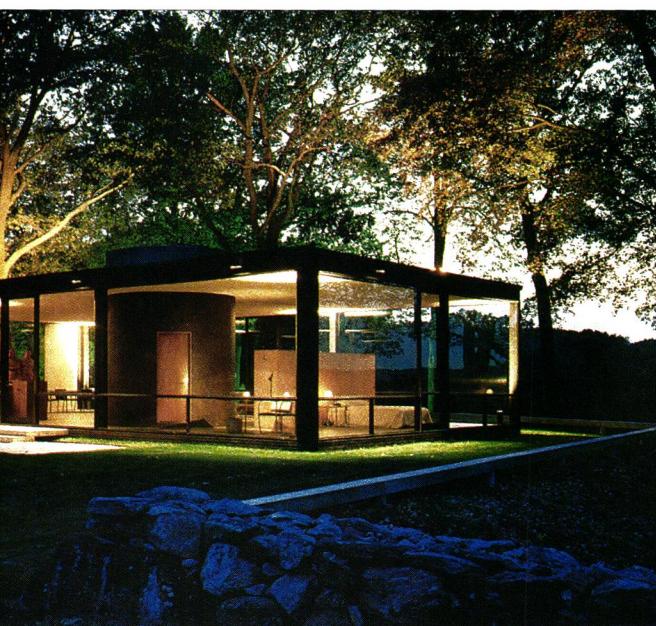
A series of outdoor platforms create horizontal planes on the Farnsworth House.

The interior of architect Philip Johnson's (coauthor of *International Style*) Glass House in New Canaan, Connecticut, is forever changing with the seasons. An easel supports a landscape painting echoing the building's natural surroundings.



Aachen, Germany, in 1886, Mies worked in the family stone-carving business. He entered the studio of architect Peter Behrens in 1908. Under Behrens's influence, Mies developed a design approach based on advanced structural techniques and Prussian Classicism. He was the director of the Bauhaus after Gropius, and he came to the United States in 1937 to become director of architecture at the Illinois Institute of Technology in Chicago. Famous for his dictum "less is more," Mies attempted to create contemplative, neutral spaces through an architecture based on material honesty and structural integrity. His most famous residential project, the 1946 Farnsworth House in Plano, Illinois, fully embraces its natural surroundings. The house is built on three flat horizontal planes: the terrace, the main floor, and the roof. The house is supported on 12 steel stanchions. Plate glass walls are held in place by the exposed steel frame. The interior space is divided by a wood panel that runs down the

PAUL ROCHELEAU



A dramatic scene at twilight, the Glass House's cylindrical brick chimney forms its center.



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No space is wasted in this economical design by Walter Gropius in Lincoln, Massachusetts. Built for his family in 1937, the home's rooms open onto one another. Glass block is used to offer both light and privacy.



PAUL ROCHELEAU

center. A chimney hearth sits in the middle of the house. Mies wrote, "Nature should have a life of its own. We should avoid disturbing it with [the] excessive color of our houses and our interior furnishings. When one looks at Nature through the walls of the Farnsworth House, it takes a deeper significance than when one stands outside. More of Nature is thus expressed—it becomes part of a greater whole."

Balance and Nature

What these designers of early Modern houses sought was a truly uncomplicated, uncluttered way of living. Interiors were planned with careful attention to balancing the tactile qualities of materials. Natural materials like rough-cut fieldstone, brick, polished slate, and cork, along with a variety of woods selected for their grain patterns, were used to counterpoint the often severe geometry of the architecture and

incorporated in details such as window ledges, hearths and fireplaces, flooring materials, built-in furniture units, trims, and mouldings.

Defining the spaces in these wide open floor plans required subtler handling than in more traditional houses. For example, radiant heating allowed for bare floors that showed off the materials: Wood, linoleum, terrazzo, and composition tile were common with area rugs added for accent. If wall-to-wall carpeting was used, it found its way mostly into bedrooms. A change in flooring between living, dining, and kitchen areas might be used to designate "separate" rooms without the walls.

What happened to these visceral experiences so carefully planned by the "first generation architects," as Robert A. M. Stern calls the Modern designers of the early 20 century? In part, they remained what they always were: avant-garde and one of a kind. The demand for housing after World War II put a

premium on efficient use of land and economy of construction. Little time or space was left for building houses carefully suited to their sites with no views of neighbors through broad glass walls. Although the intention of the early Modernists was to strip away historicism from architecture, when built on a mass level their bold forms and austere surfaces were often reduced to banal tract homes.

Many of the carefully executed early Modern homes have been lost, but there is a strong movement to preserve these structures today. In fact, in 1994 the Gropius House came under the stewardship of the Society for the Preservation of New England Antiquities. Now what would Gropius say to that? ■

Trenea Crochet is author of Designer's Guide to Furniture Styles. Her Web site is www.StyleLtd.com.

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And the Winners Are...

The jury is in on the Great American Home Awards sponsored by the National Trust for Historic Preservation and OLD-HOUSE JOURNAL.



After much deliberation, the judges have cast their votes for America's outstanding residential restoration and renovation projects. The following pages highlight the winners of the six categories, which include sensitive addition, exterior and interior rehabilitation, kitchen and bath renovation, and interior design. Established in 1989 by the National Trust for Historic Preservation, the contest honors homeowners and professionals for their dedication to the ideals of preservation, as well as their commitment to excellence in rehabilitating old houses. Special thanks to the judges: Gary Brewer, associate partner at Robert A. M. Stern Architects, Mary Werner DeNadai, a National Trust trustee and vice president of John Milner Architects, Dwight McNeill, senior architect at Morris-Day Designers and Builders, and Stephen Tilly of Stephen Tilly Architect.

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CATEGORY:
Sympathetic
Addition

WINNER:
Vincentsen
Associates LLP
Westfield, N.J.

HOMEOWNER:
Jennifer and
Barry Jaruzelski

LOCATION:
Westfield, N.J.



Barry and Jennifer Jaruzelski bought the 1906 Walter J. Lee House in nearly original condition from Lee's daughter-in-law, Harriet Lee. Barry and Jennifer wanted to keep the original structure intact but needed additional space for their family. Vincentsen Associates added 50 percent new living space to the original structure while replacing only three rooms—the kitchen, hall bath, and a bedroom. A third gable was added with a simulated gambrel detail to match the side elevations. The architects also applied the scale of existing rooms to the addition, while replicating trim and millwork. Doors and windows were salvaged from the original structure and reused in the seamless addition.

CATEGORY:
Interior
Rehabilitation

WINNER:
Ehrenkrantz,
Eckstut, Kuhn
Architects;
project manager
Lisa Easton
New York, N.Y.

HOMEOWNER:
Lynn Jawitz

LOCATION:
New York, N.Y.



Located in the Carnegie Hill Historic District on the Upper East Side of Manhattan, this 1892 six-storey brick and sandstone town house was in desperate need of an overhaul. Purchased in 1997 by Lynn Jawitz, the single-family, 100-year-old time capsule even had its original cloth wiring and coal shoot. Lynn wanted to restore the house and upgrade all systems. She hired Ehrenkrantz, Eckstut, Kuhn Architects. New electric and HVAC hide behind original wood wainscoting that was carefully removed and replaced. Years of leaky pipes had taken their toll on the plaster walls. The walls were cleaned and patched and painted the original cream color. This city home has been returned to its former grandeur with all the mod cons.



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Great American Home Awards®

CATEGORY:
Interior Design

WINNER:
Fairfax &
Sammons
Decoration,
New York, N.Y.

HOMEOWNER:
Stefania
DeKenessey

LOCATION:
New York, N.Y.



A Steinway concert grand piano takes center stage at this composer's studio apartment in the 1910 building on Central Park. Taking a cue from the Arts & Crafts-style building, Fairfax & Sammons Decoration set out on a full architectural restoration of the room including new paneling and a fireplace. Deep rich hues create the backdrop—soft mushroom grey covers the walls, chocolate brown wool drapes frame the lattice windows, a sisal rug covers the floor. The designers furnished the space with period pieces from New England and English club chairs upholstered in black and charcoal grey stripes. Antique rugs provide color and texture. The chandeliers designed by Fairfax and Sammons are inspired by an original late Victorian fixture found in London.



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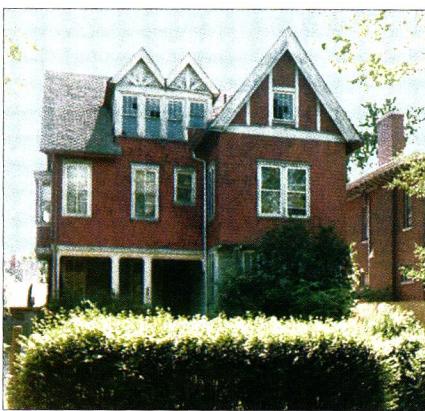
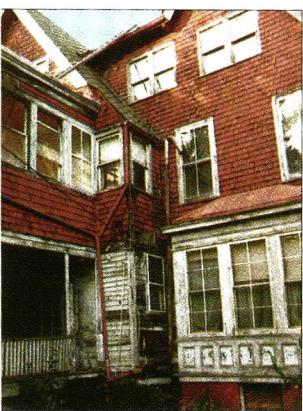
Great American Home Awards®

CATEGORY:
Exterior
Rehabilitation

WINNER:
Hayes Design
Birmingham, Mich.

HOMEOWNER:
Mark Reynolds

LOCATION:
Detroit, Mich.



Built in 1900 in what is now the Indian Hills Historic District, the once prominent William Kales House was purchased by Mark Reynolds in 1997. Run as a rooming house since the 1940s, the house had been neglected. Many rooms were uninhabitable due to water damage—a 4' x 10' section of the second floor sunroom simply fell off into the backyard. Pigeons had moved into the third floor because much of the glass had fallen out of the rotted window frames. The first task for Mark and Hayes Design was to keep water out of the house. A new cedar roof and flashing were installed. Then the house was reshingled; all trim was scraped of its paint; all 50 windows were removed and all rotten pieces were patched with epoxy then repainted and restrung. Reynolds tore off the unsalvageable sun porch. He then added new copper gutters and storm doors.

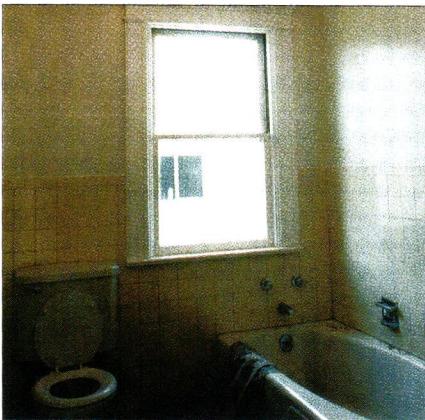
The only original elements remaining in this 1895 Colonial Revival home's bathroom were its window, door, casework, and ceiling rosette—all elements that designer Jerri Holan and homeowner Loo-San Juan wanted to preserve. Holan first removed the 1960 fixtures and reconfigured the layout to take advantage of the room's window while a master shower replaced the showerless tub. Period appropriate tile in white and blue glass mosaic were added. Loo-San also scoured antiques shops for period pendants and wall sconces to replace the out-of-place '60s overhead light. A historically inspired pedestal sink and toilet were installed to re-create a sense of the original turn-of-the-century bath.

CATEGORY:
Bathroom
Renovation

WINNER:
Jerri Holan &
Associates,
Albany, Calif.

HOMEOWNER:
Loo-San Juan

LOCATION:
Berkeley, Calif.



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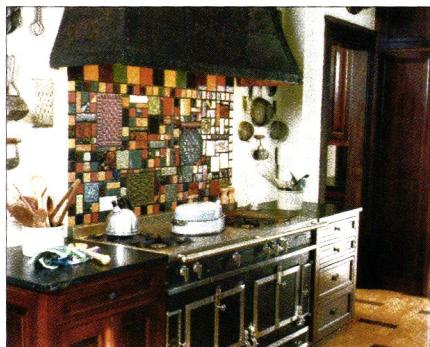
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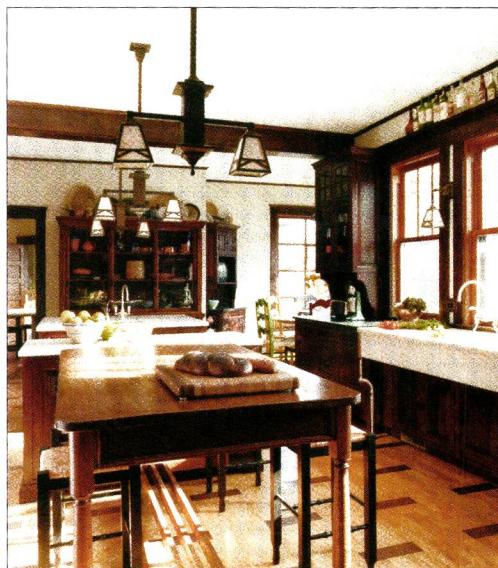


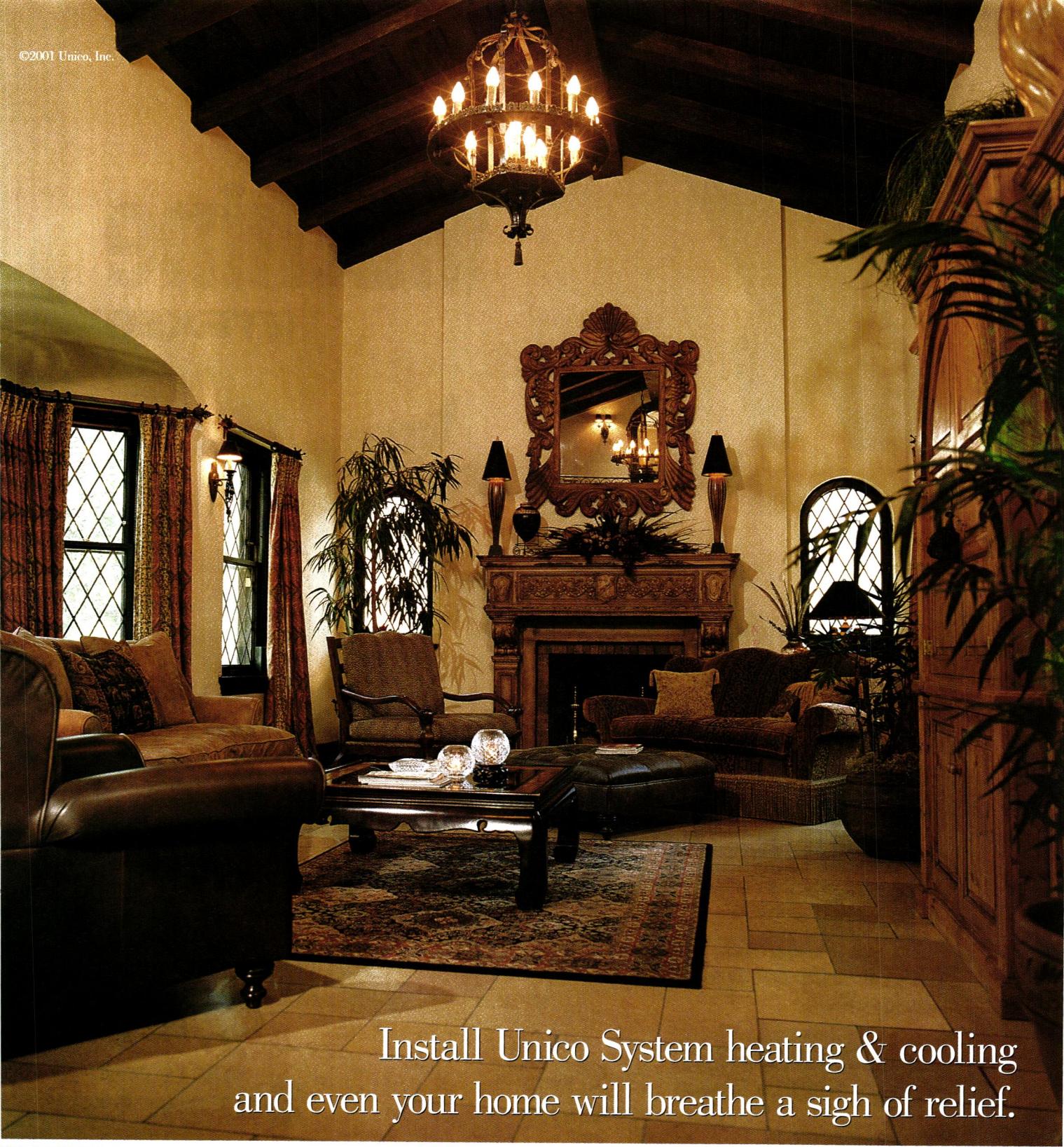
CATEGORY:
**Kitchen
Renovation**

WINNER:
**Geudtner &
Melichar
Architects**
Lake Forest, Ill.

LOCATION:
Glencoe, Ill.

Originally built as a summer home for a wealthy Chicago family, the late 19th-century residence looked like a "tear-down" before Geudtner & Melichar's clients decided to rehabilitate the house for their young family. The owners of the 12,000-square-foot residence known as "Green Gables" wanted to bring the house into the 21st-century yet retain the historic character of the original architecture. Restoring many of the original features of the house, including a number of original furniture pieces, was the owners' main objective. The 500-square-foot kitchen, for example, features an antique china hutch and clock that were original to the house. The mosaic backsplash over the kitchen stove was created using custom tiles, many of which were handmade by the owner. The original stone kitchen sink and drainboard were restored with new plumbing fixtures. New soapstone countertops and a Carrara marble island match the sink. The room has become the heart of this grand old home.





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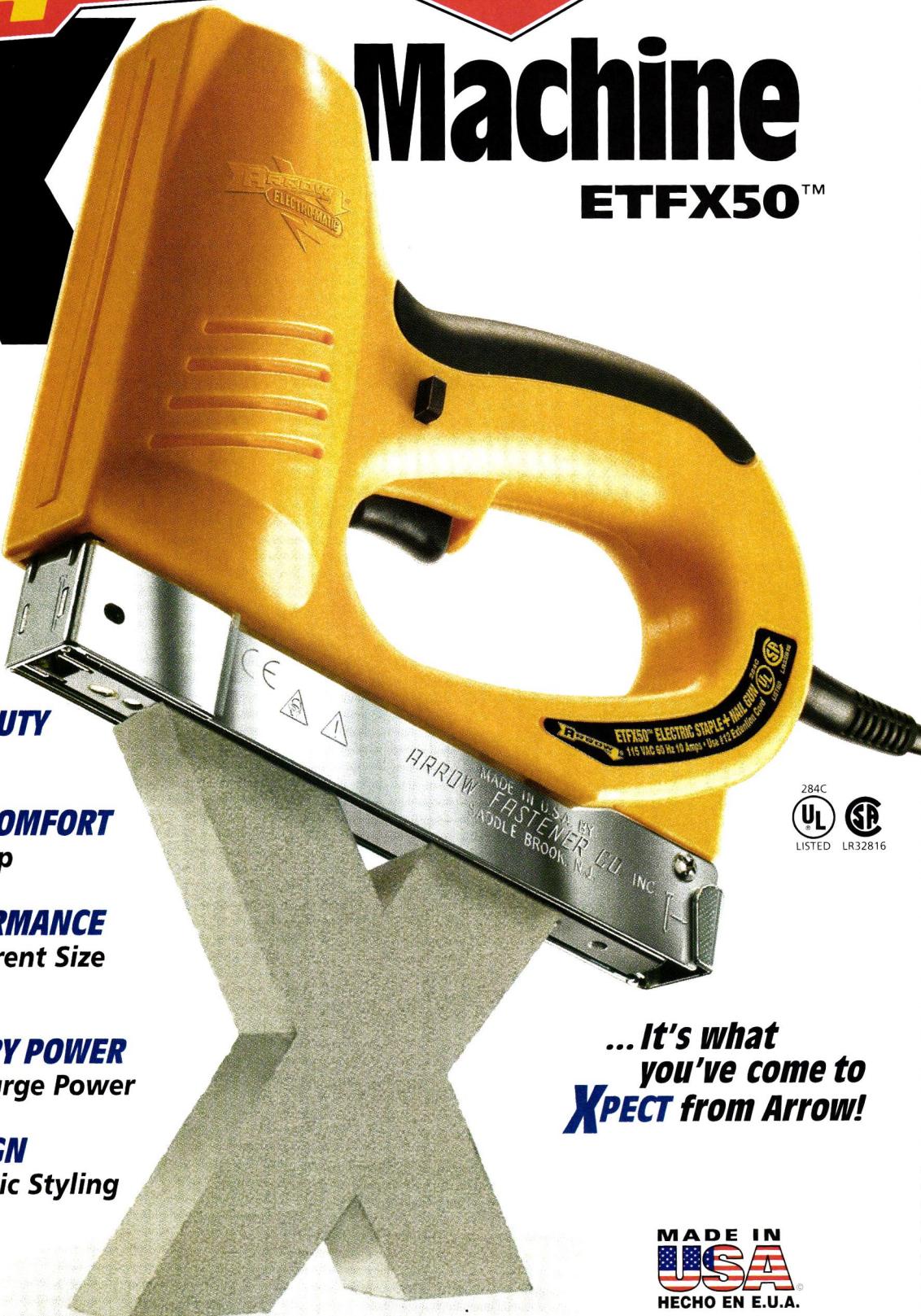
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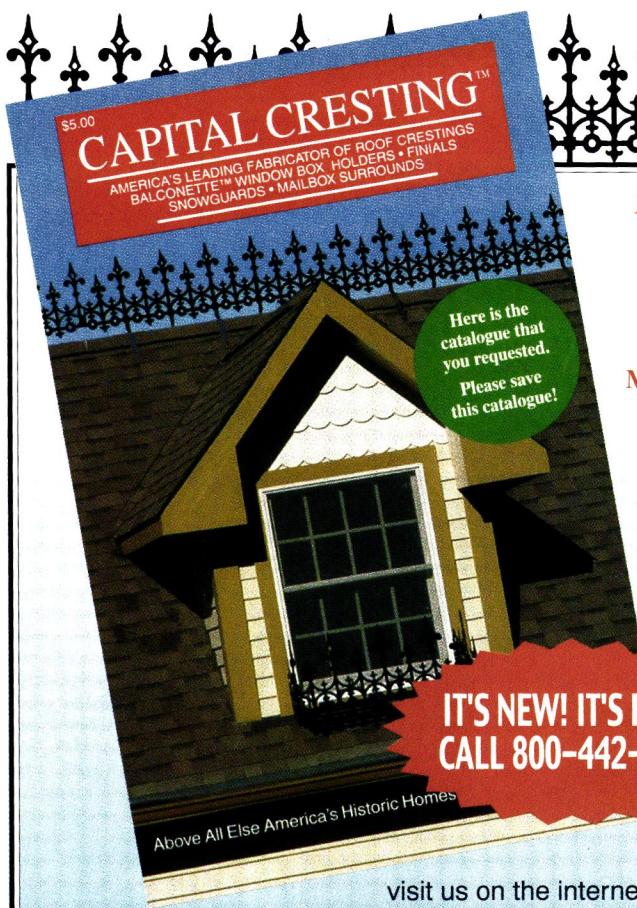
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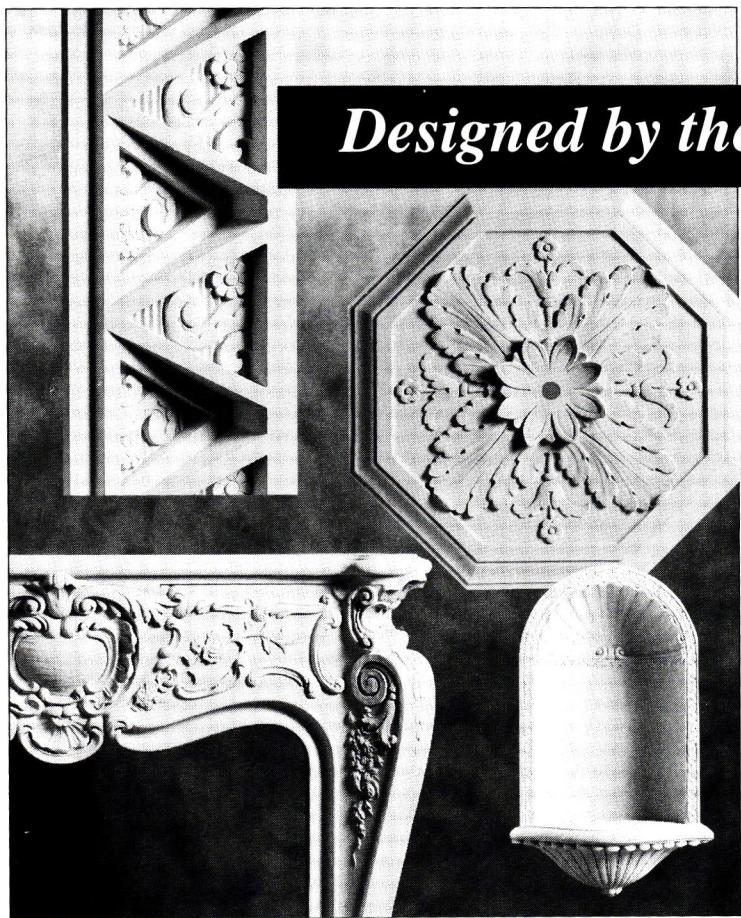
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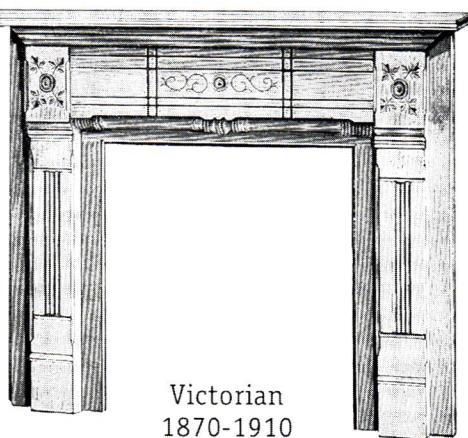
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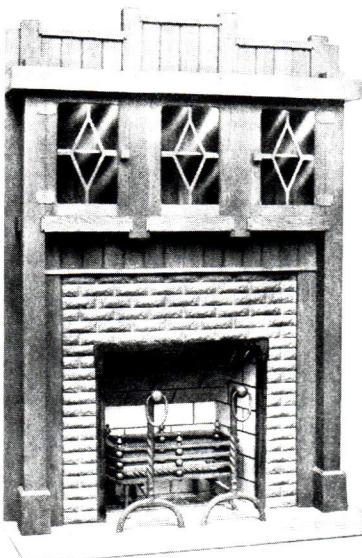
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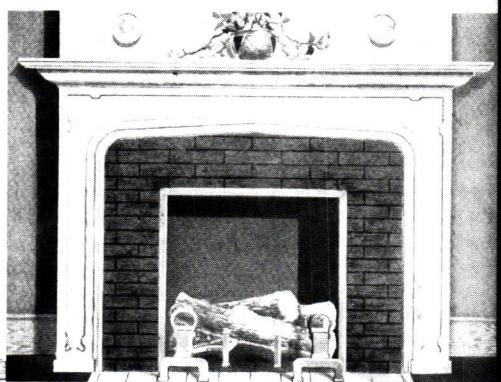
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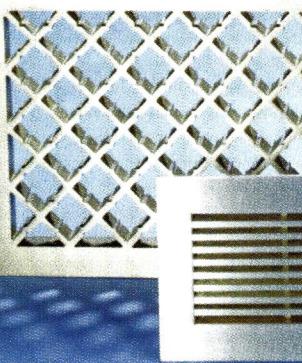


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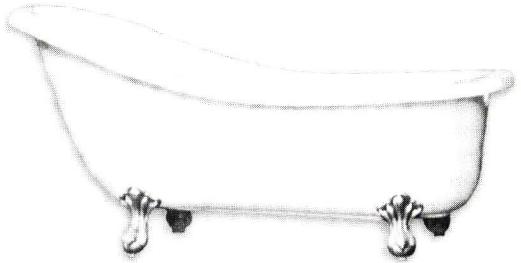
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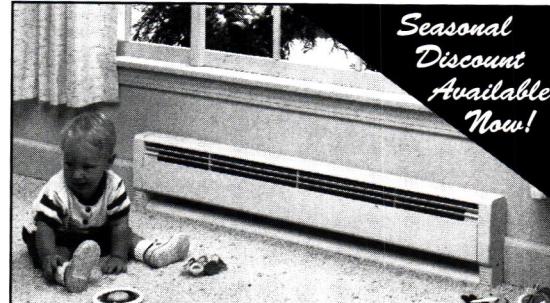
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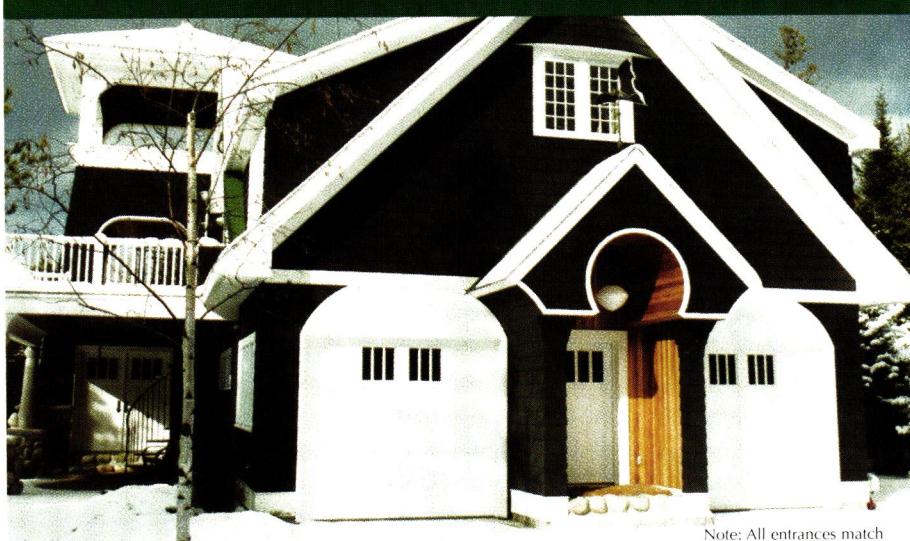
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Suppliers

Listed below are a number of resources and suppliers for the old-house restorer. For an in-depth compilation of companies serving the old-house market, go to the "Restoration Directory" on oldhousejournal.com.

Conservator

Page 31

The Chimney Pot Shoppe

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Outside the Old House

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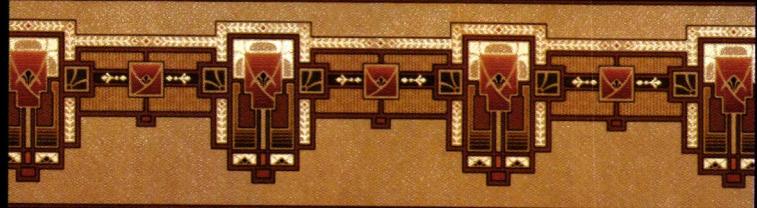
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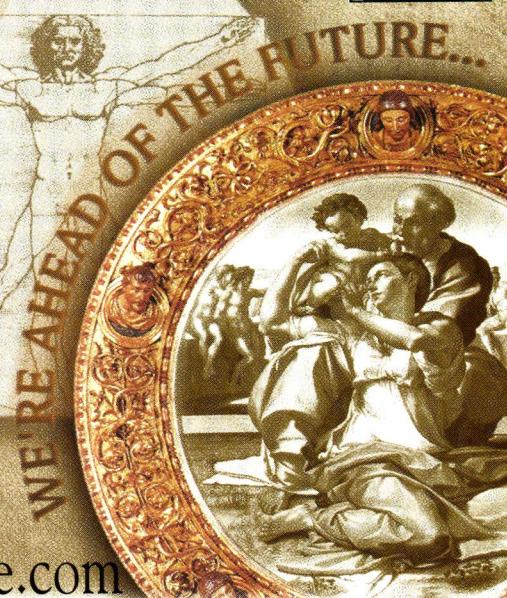
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Crowns of Clay

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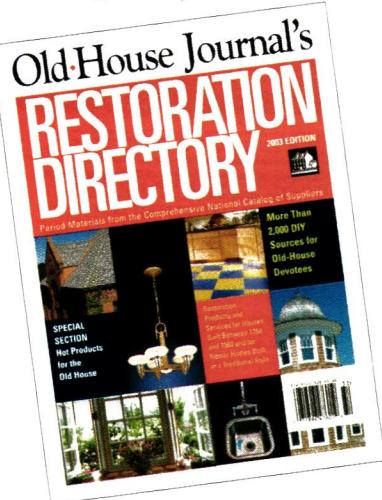
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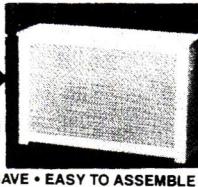
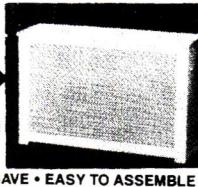
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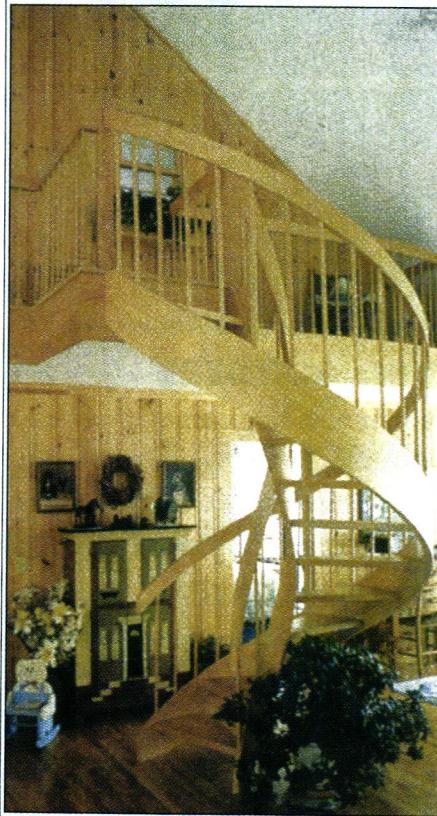
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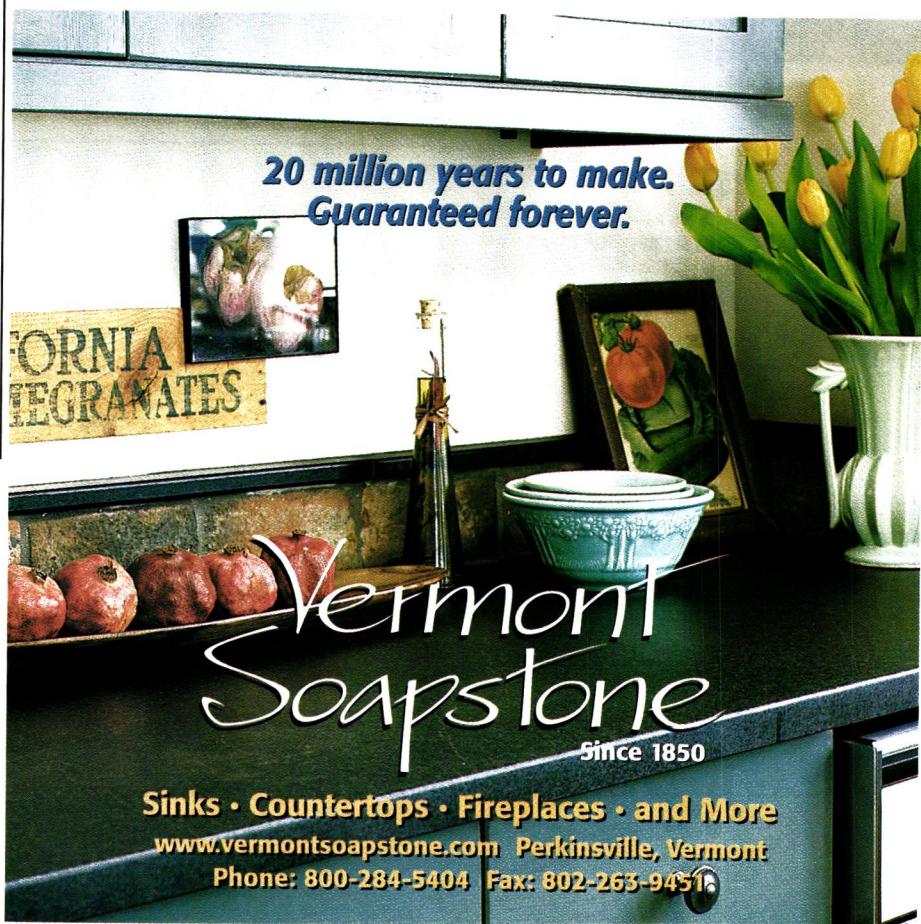
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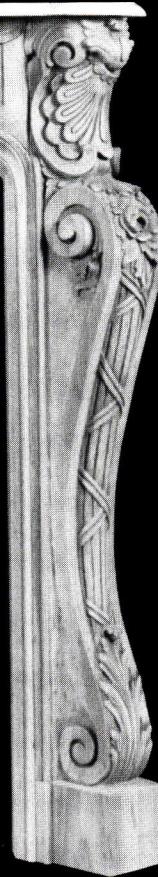
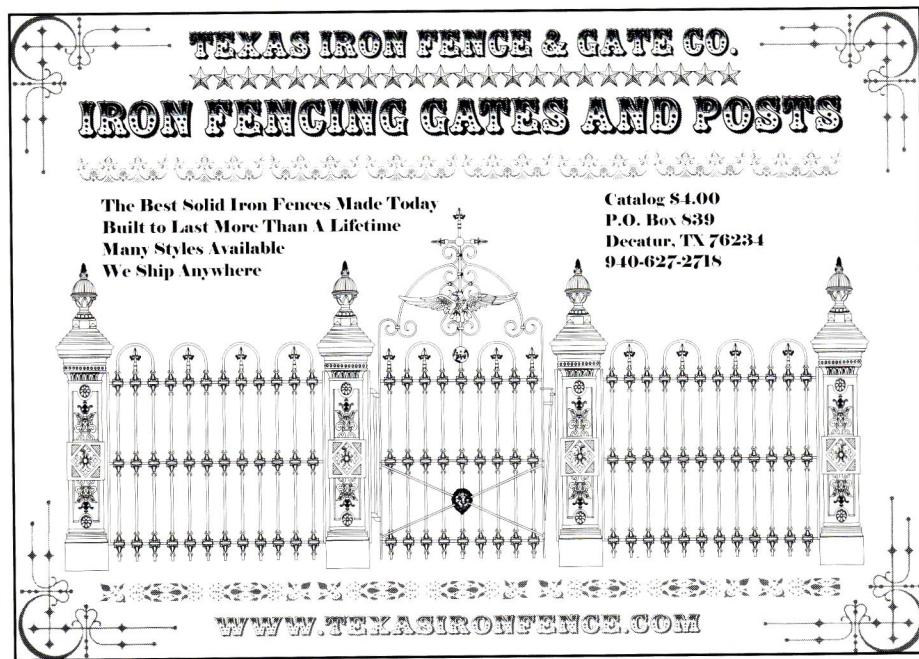


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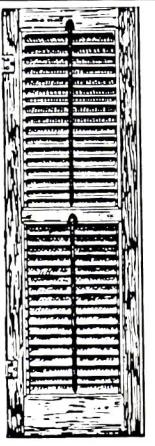
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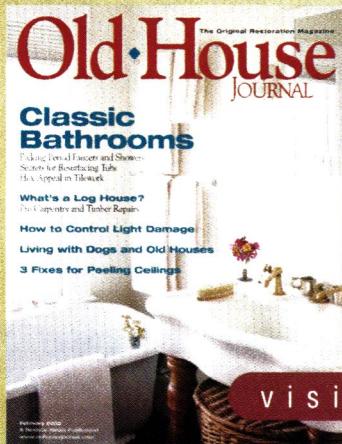
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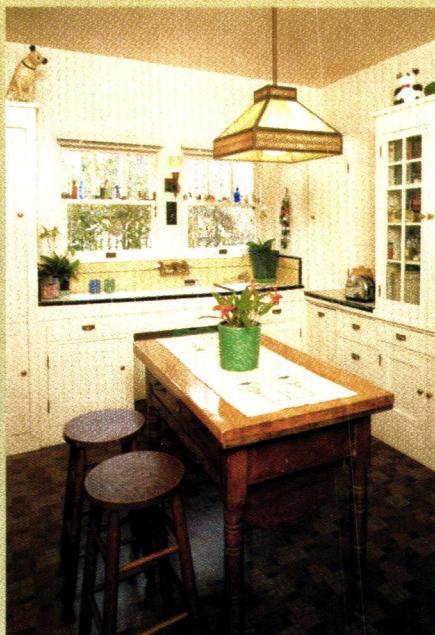
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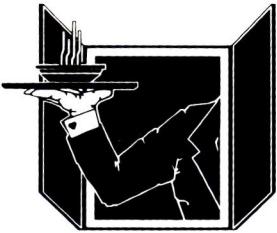
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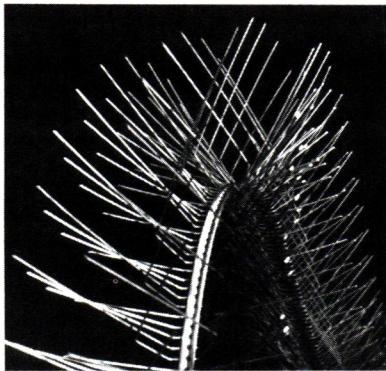
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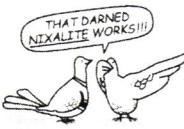
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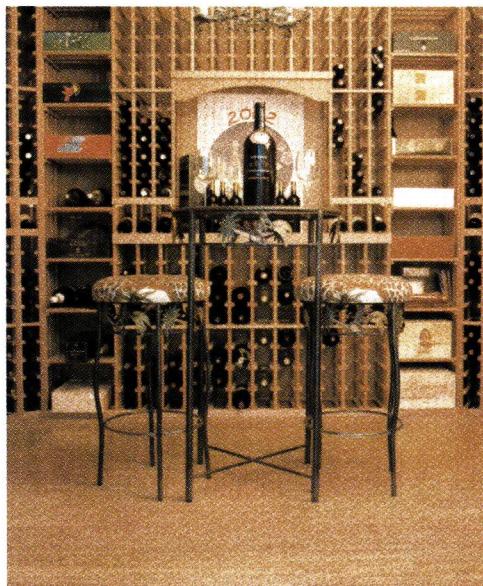
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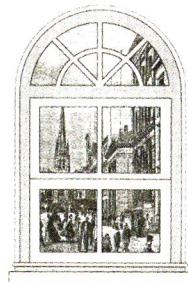
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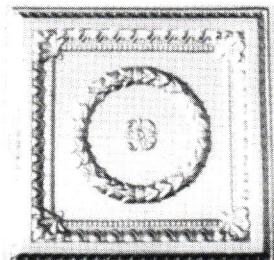
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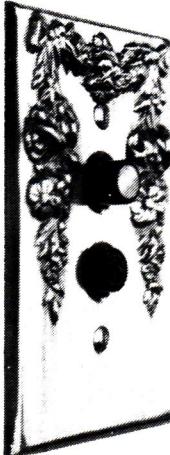
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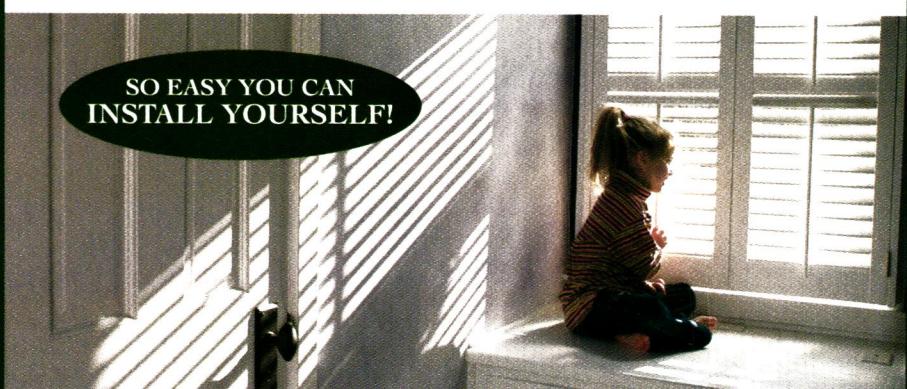
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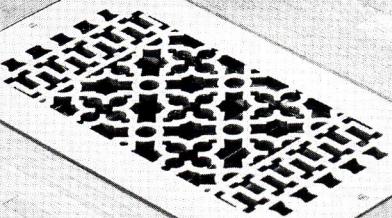
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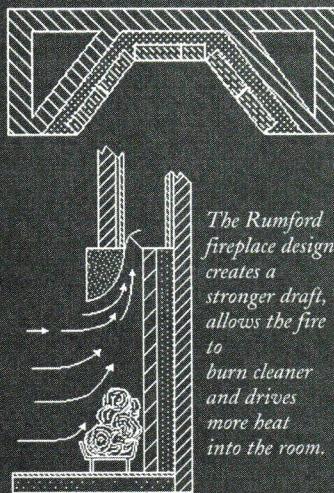
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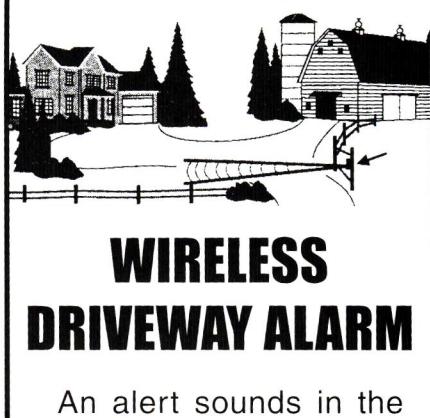
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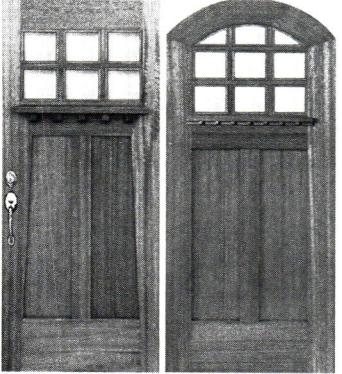
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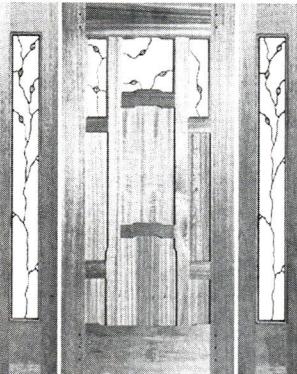


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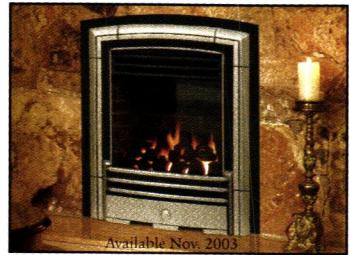
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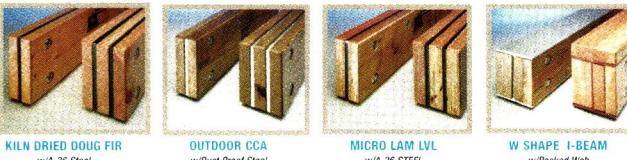
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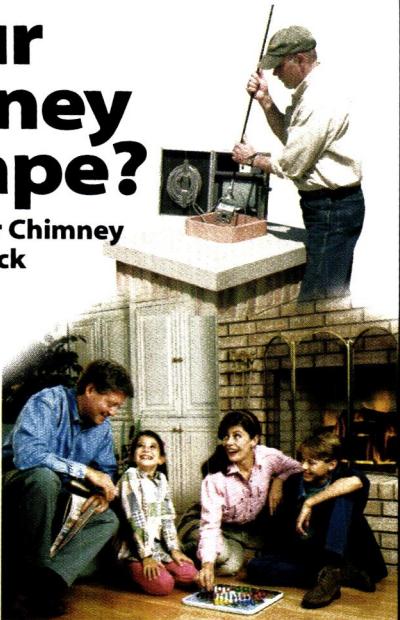
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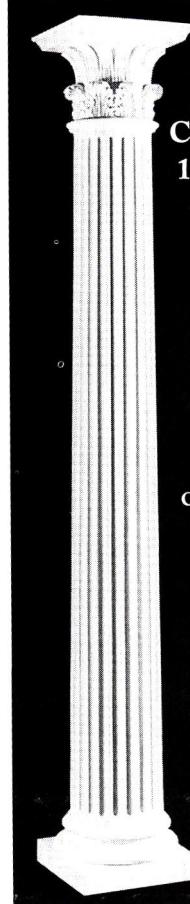
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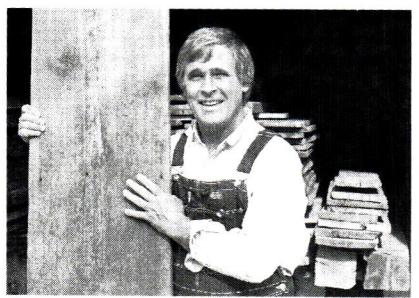
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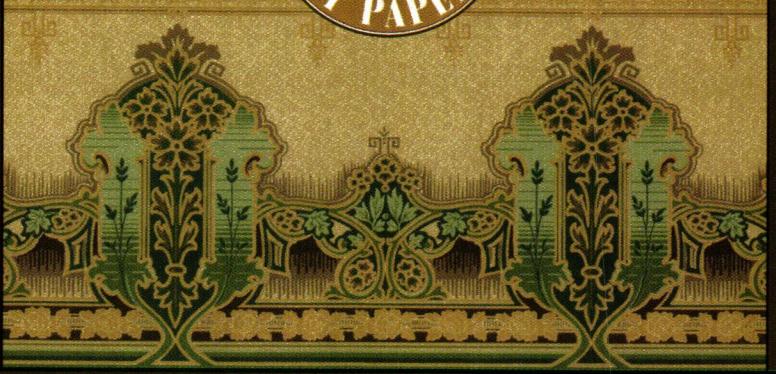
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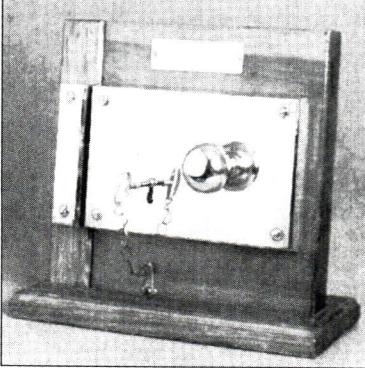


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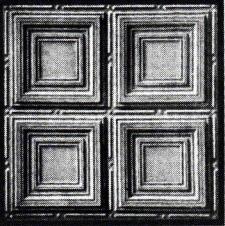
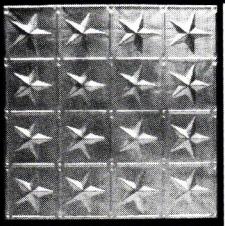
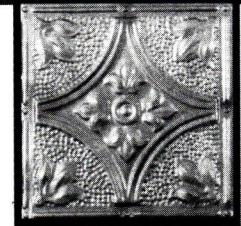
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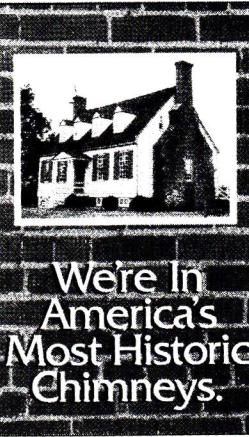
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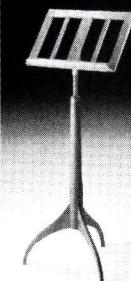
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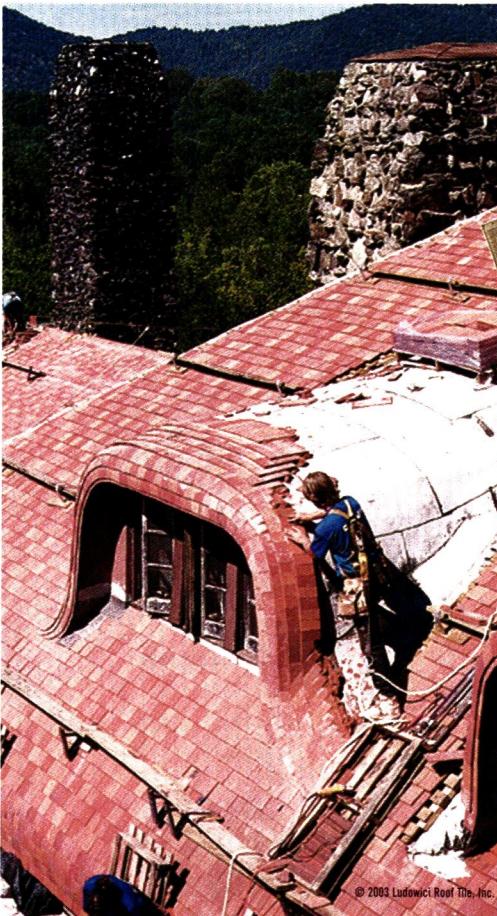
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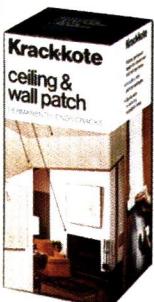
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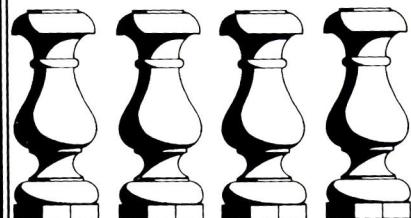
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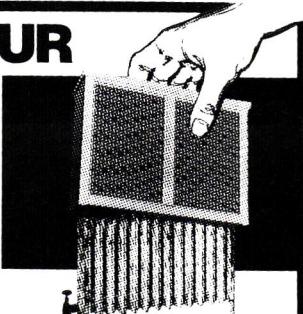
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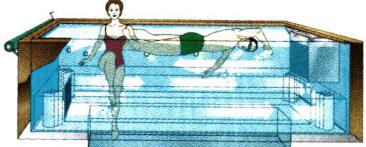
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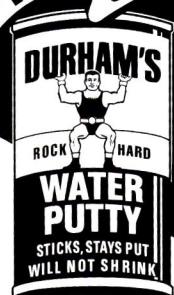
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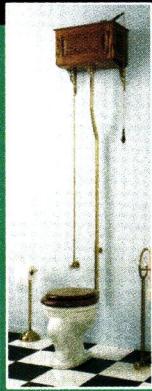
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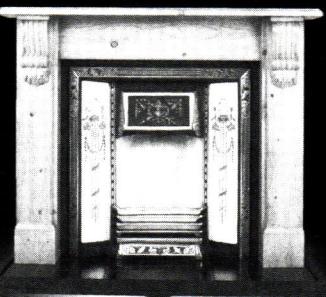


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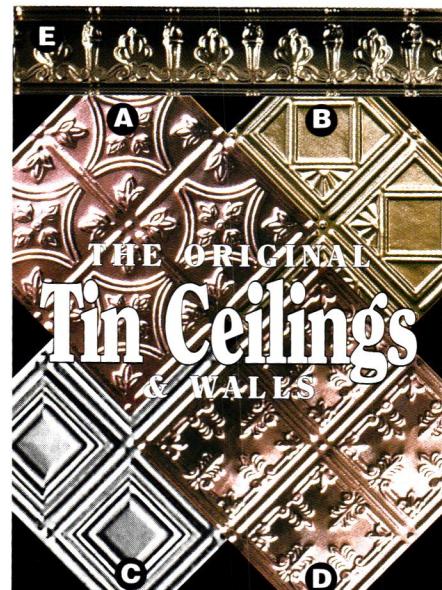
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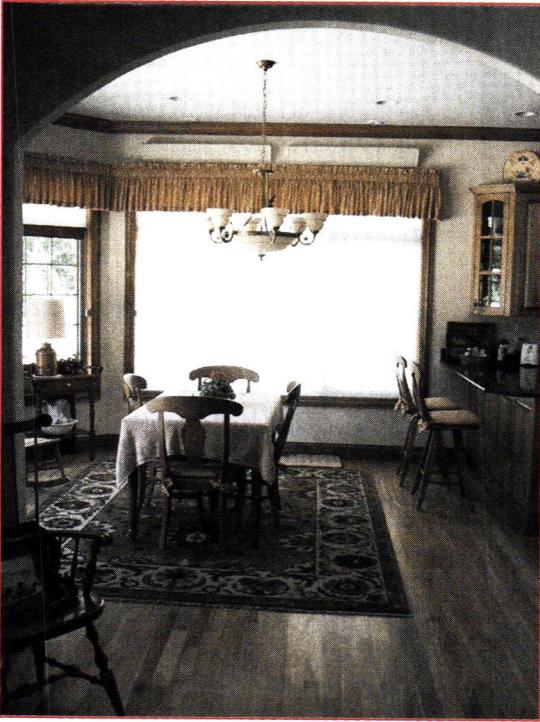
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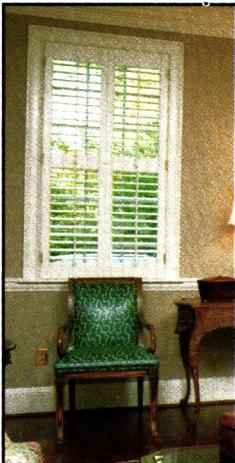
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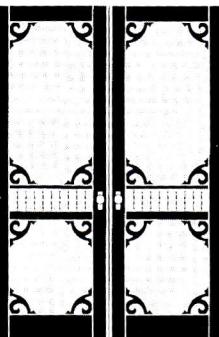
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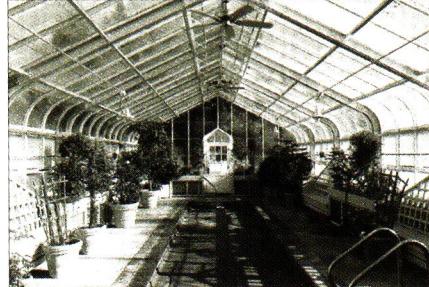
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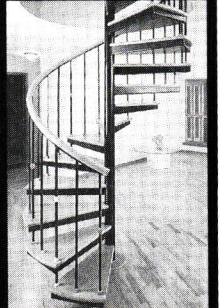
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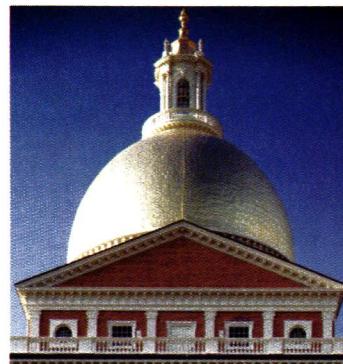
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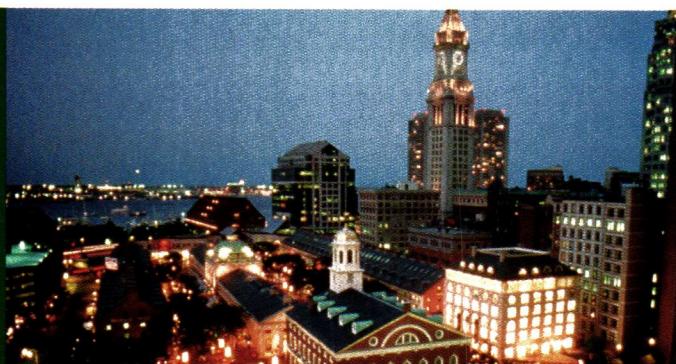
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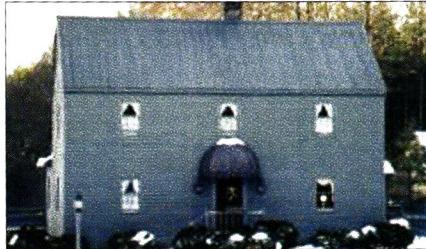


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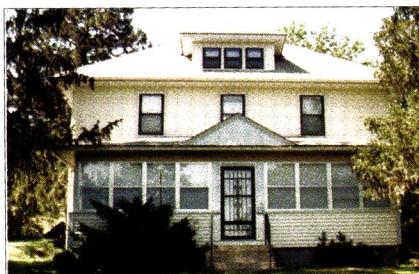
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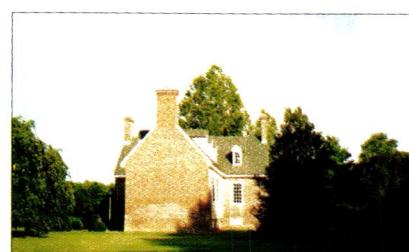
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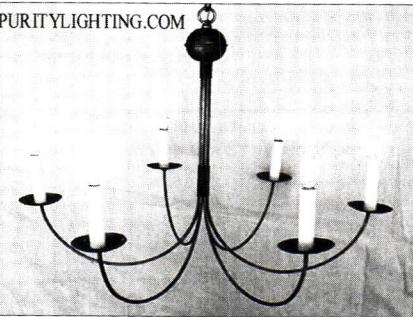
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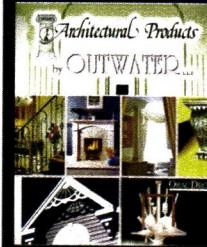
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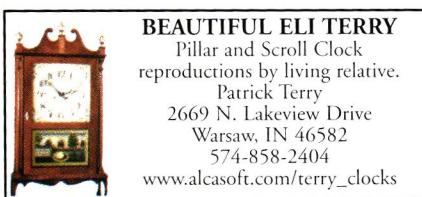
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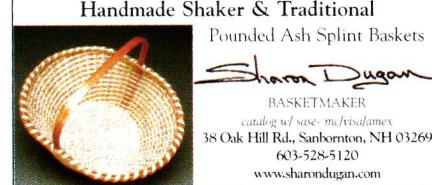
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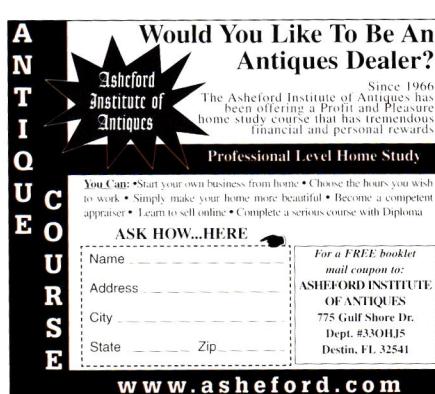
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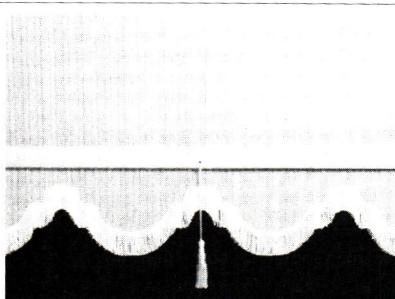
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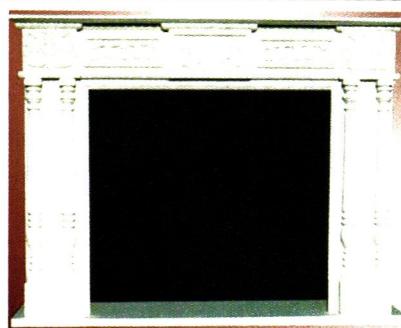
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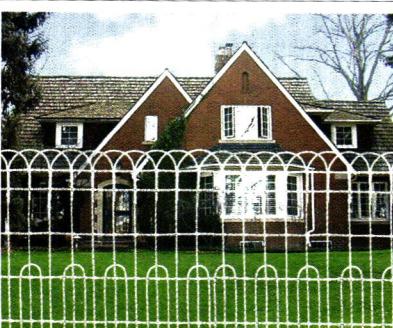

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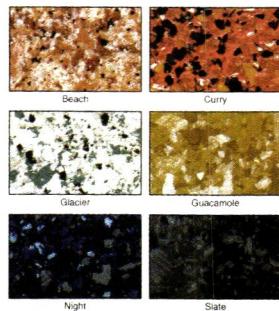

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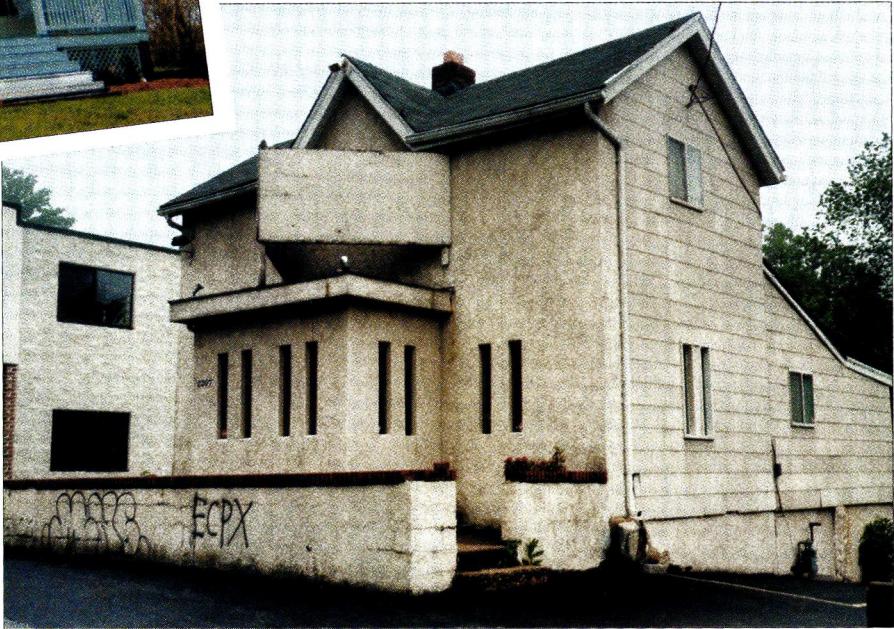
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